AEL GREENE ON THE LATEST FROM FRANCE · FASHION'S NEWEST STAR

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NEW YORK

BY MICHAEL GROSS

INSIDE GOSSIP

THE SCOOP ON SUZY, LIZ, 'RAT' REVSON, AND THE BIG FEUD

WITH
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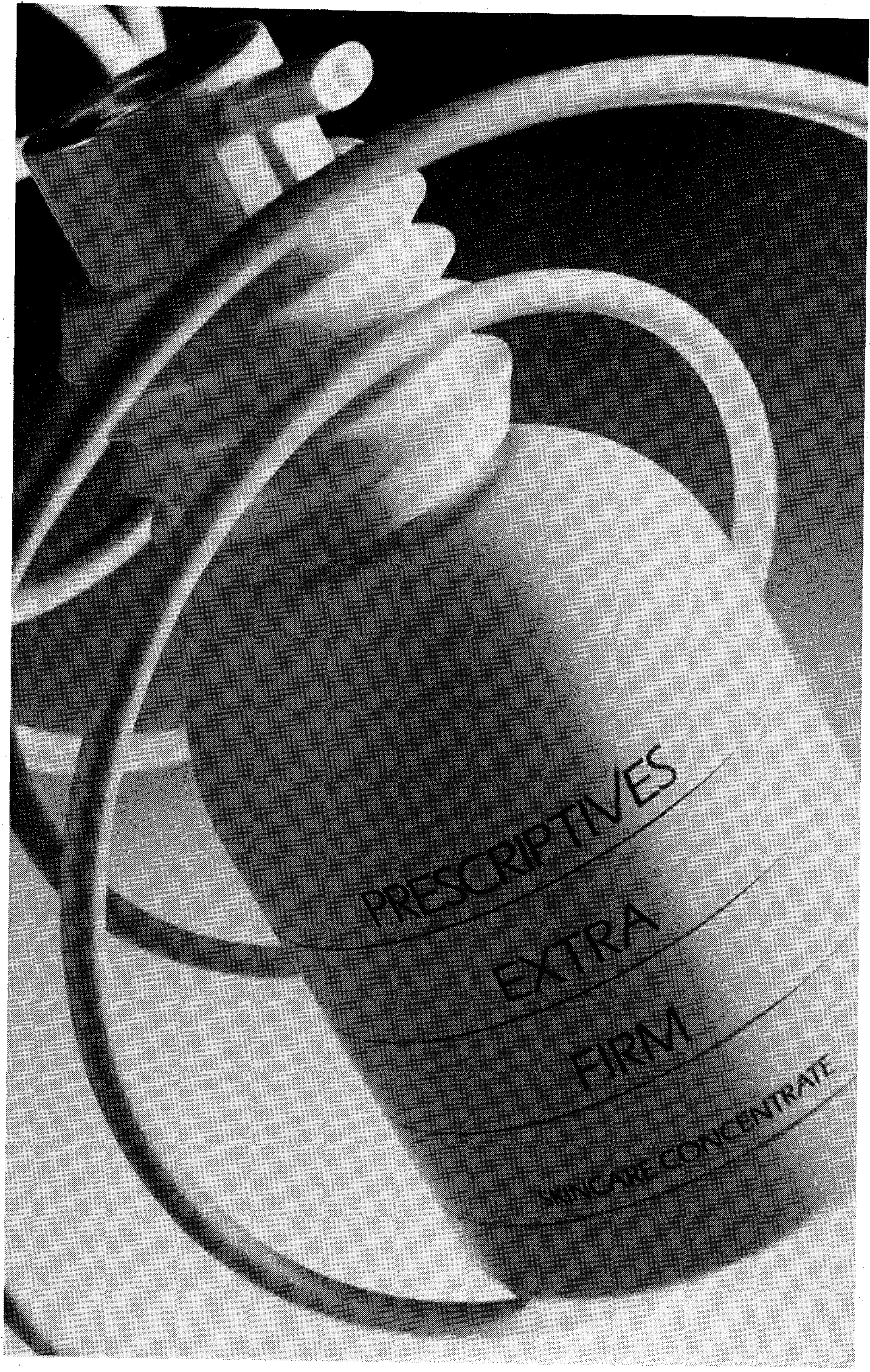
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40 Inside Gossip

BY MICHAEL GROSS

Young James Revson of *Newsday* fired the first shot, a snippy item accusing the *Post*'s Suzy, the queen of society columnists, of writing rom press releases. When Suzy responded with a frothing screed against the "rat," the gossip community was off and running. Suzygate has turned the lights on this glittery, somewhat shadowy world, exposing some long-standing feuds and questionable pracices, and demonstrating again the high stakes at play in the social game. Liz Smith, who's close to the center of the fuss, says it's a generational conflict, as the established gossips are "killed off like dinosaurs." Suzy, however, eschews the historical view. "Nobody attacks my reputation and gets away with it," she says. "No matter how small they are, I'll swat them."

48 Plain and Francey

BY GAEL GREENE

You don't need a passport to dine well these days, but still, if you're dying for a shower of truffles, garlicky snails, or a slab of ethereal foie gras, France beckons. Gael Greene spent ten days there, searching out the latest in Paris, and Burgundy and on the Riviera. In addition to finding leeks everywhere, she found the cuisine bourgeois—and the prices outrageous.

60 In Style: Shooting Star

BY WENDY GOODMAN

The newest name in fashion is a 26-year-old designer inspired by *King Lear*. But Brooklyn-born Isaac Mizrahi creates his jumpsuits and wide-cut pants, romantic sweeping skirts and Empire-waisted jumpers in colors most un-*Lear*—orange, yellow, pink, and rust.

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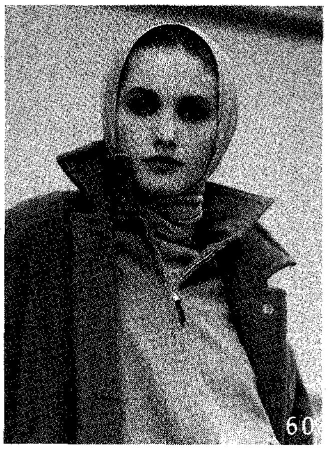

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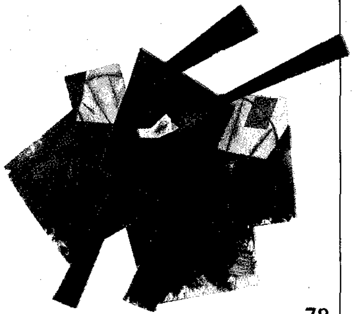

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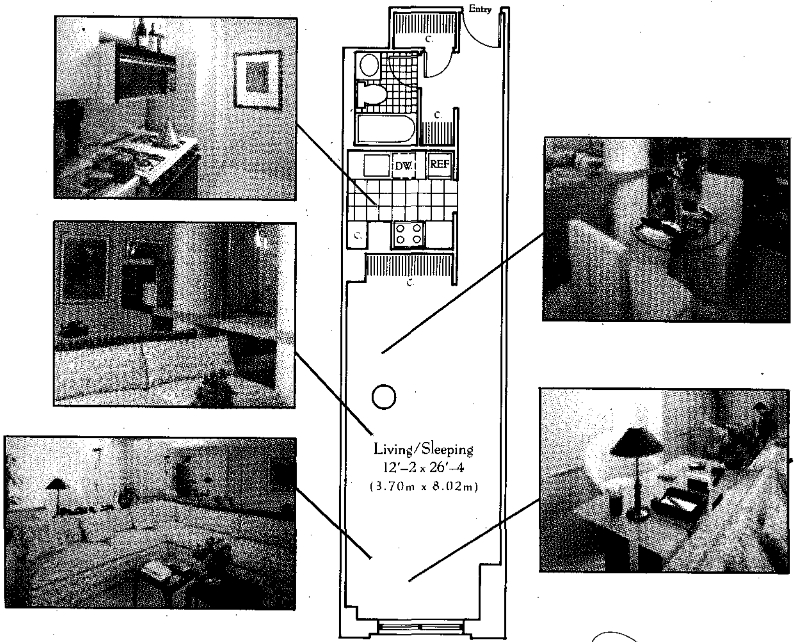
The Studio at Trump Parc.



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"The Alms House in Leiden, Holland" Oil on canvas, George Hitchcock, 1890

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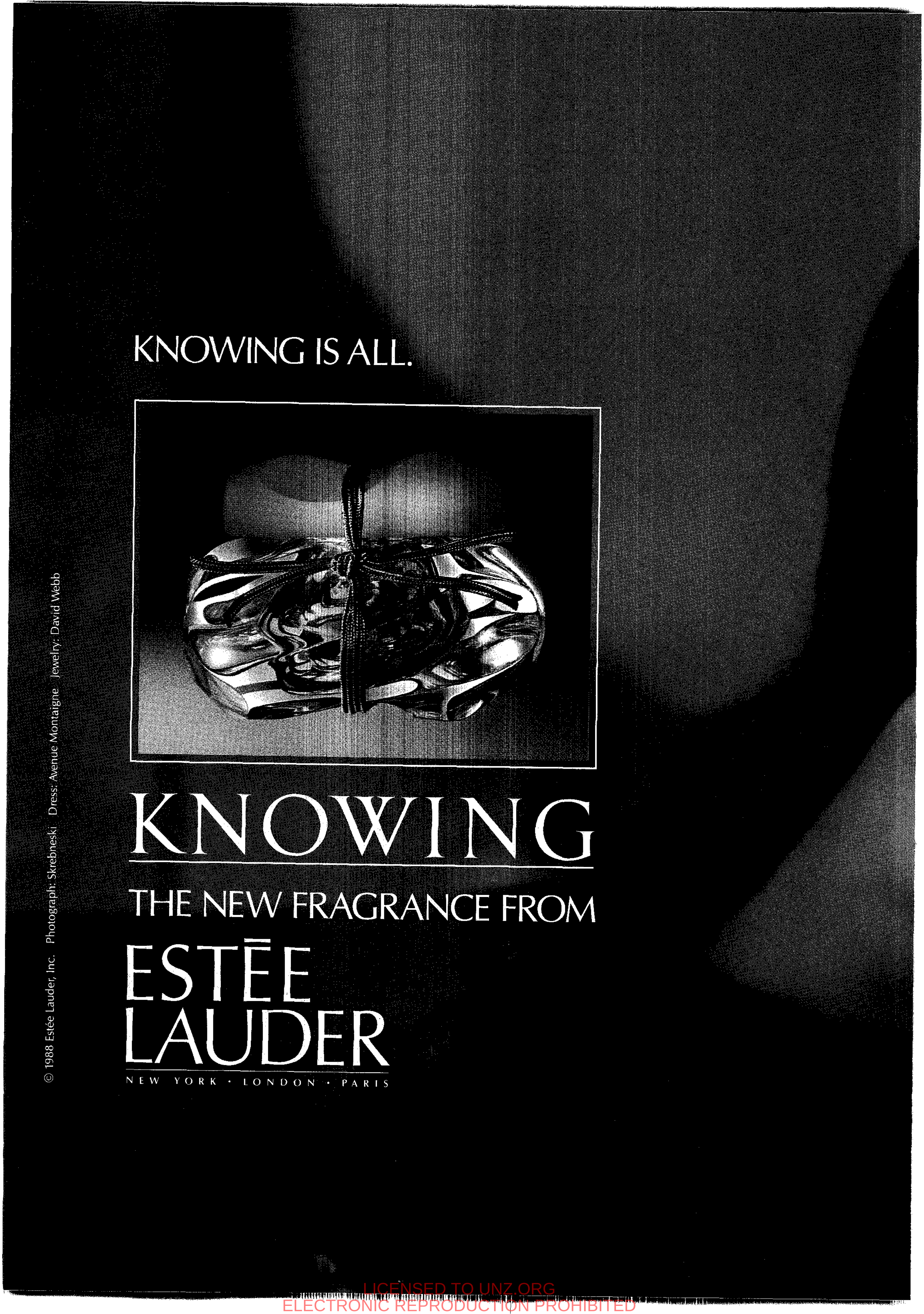
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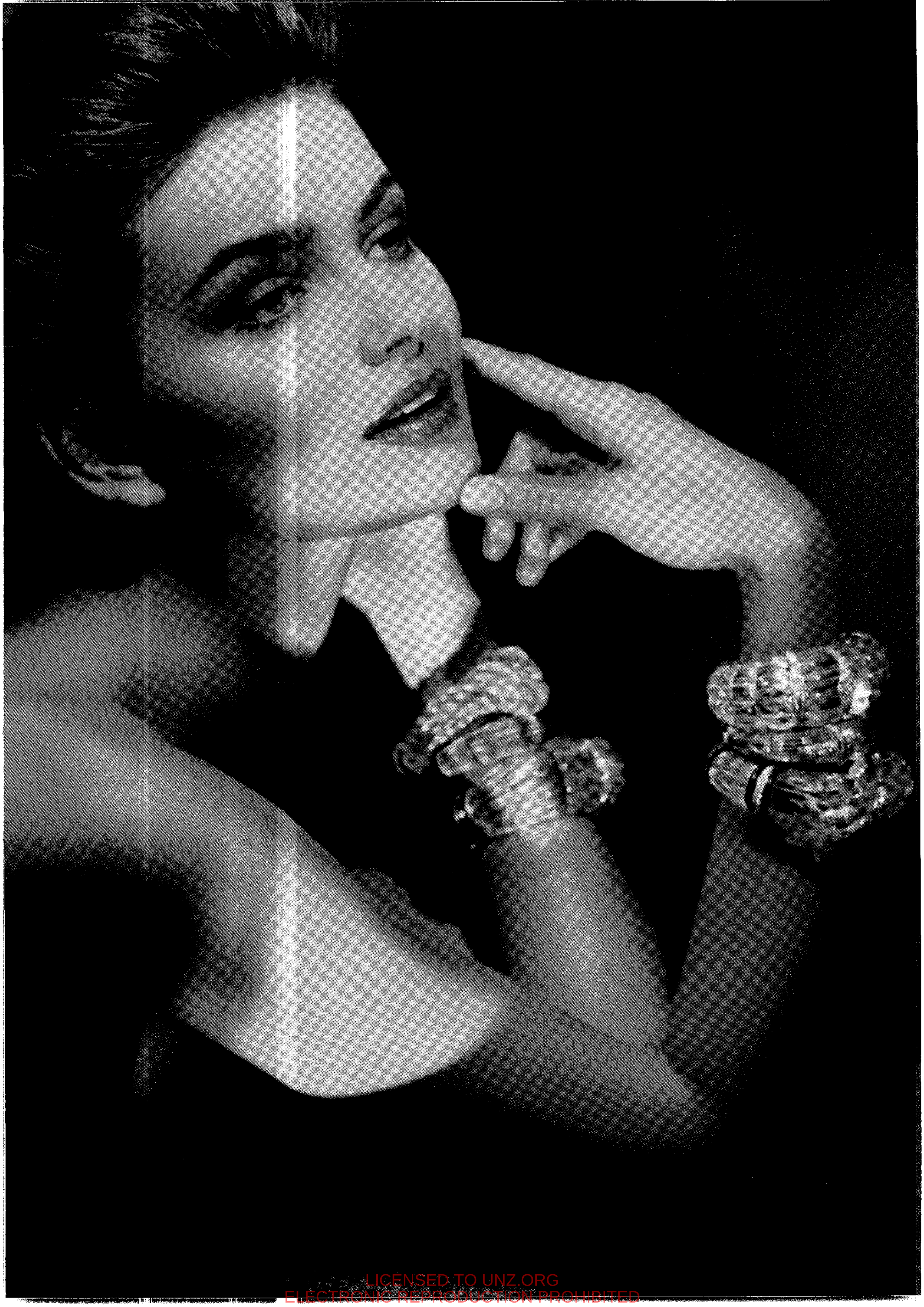

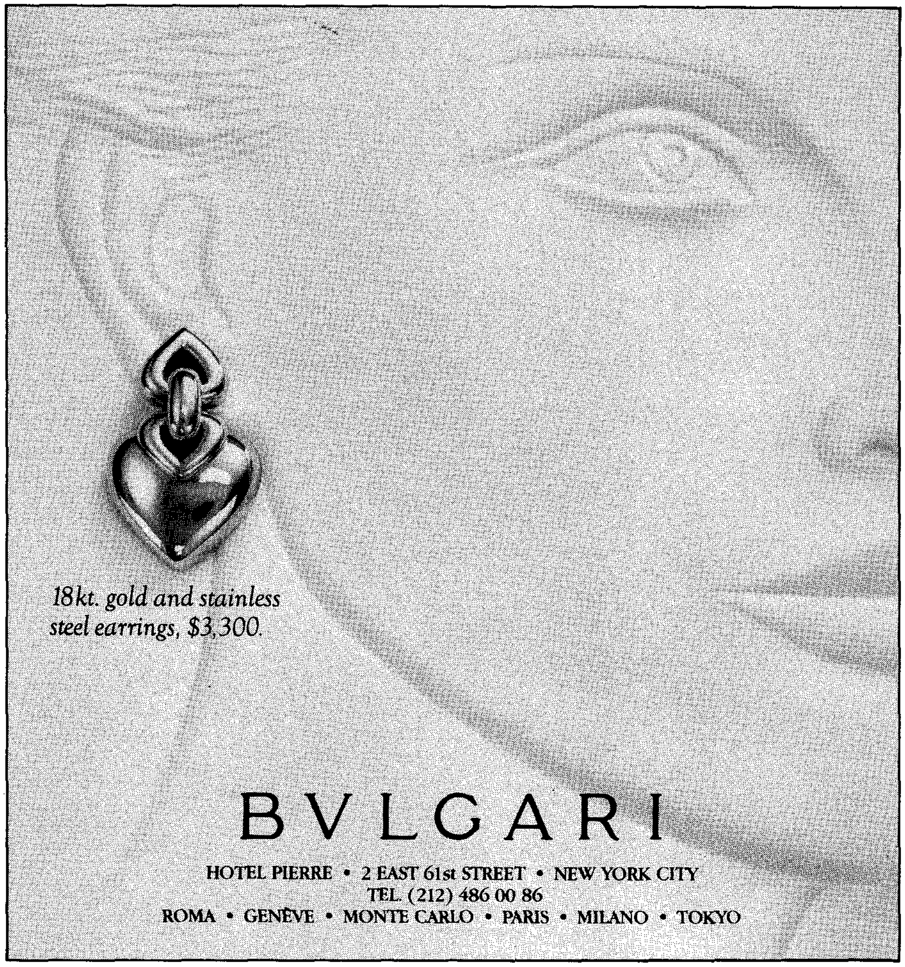
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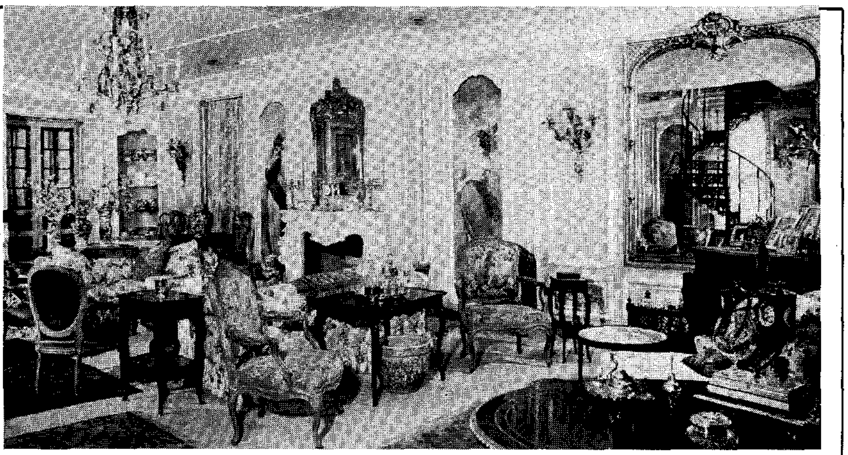
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LETTERS

New York, New York

AFTER READING YOUR THIRD ANNIVERS
ry issue [“How We Live Now,” April 1
I just had to write and congratulate you
am overwhelmed.

I have been waiting for these editio
since you began advertising them. Wh
an exposé of the times! I am one of yo
first subscribers—you're my family,
necessary part of my life. Your attenti
to the ideas, ideals, facts and fantasie
and humor of my favorite city in t
world is to be commended.

Thanks for these glorious issues, whic
I will save and reflect upon from time
time. I look forward to every single *Ne
York* Magazine and will continue to f
the rest of my life.

Joanne Nydegg
Cherry Hill, N.

BRAVO, *New York,* AND MANY HAPPY R
turns on your twentieth year of public
tion. The four issues commemoratin
this anniversary, along with last year
“You Must Remember This” issue [D
cember 21–28], are on my “must save
list.

J. V. Peterso
West Caldwell, N.

REGARDING THE PICTURE OF GLEN
Bernbaum in “his global neighborhoo
restaurant” [“Inside Mortimer's,” by Ju
lie Baumgold], is his left hand signalin
that his restaurant is number one, or
he giving an upper-class bird?

Tom Hora
Houston, Te

SO A FEW FIREMEN WITH GREEN CA
nations unnerved proprietor Glenn Bern
baum and the swells who frequent Morti
mer's. My question to Bernbaum i
would he deem New York's bravest wo
thy of entering his establishment if
were ablaze?

Rosemarie Lenno
Kew Gardens Hills, N.

“BLIND DATE” [BY ELLEN HOPKINS] ILLUS
trates what is wrong with singles in Ne
York. First, “Lisa Gold” sends her moth
er to check out her prospective date, t
see if he's worth sacrificing a Tuesda
evening for. When they do go out, Gol
judges everything he says, and whe
only minutes into the date, he falls sho
of her standards, she stops trying to b

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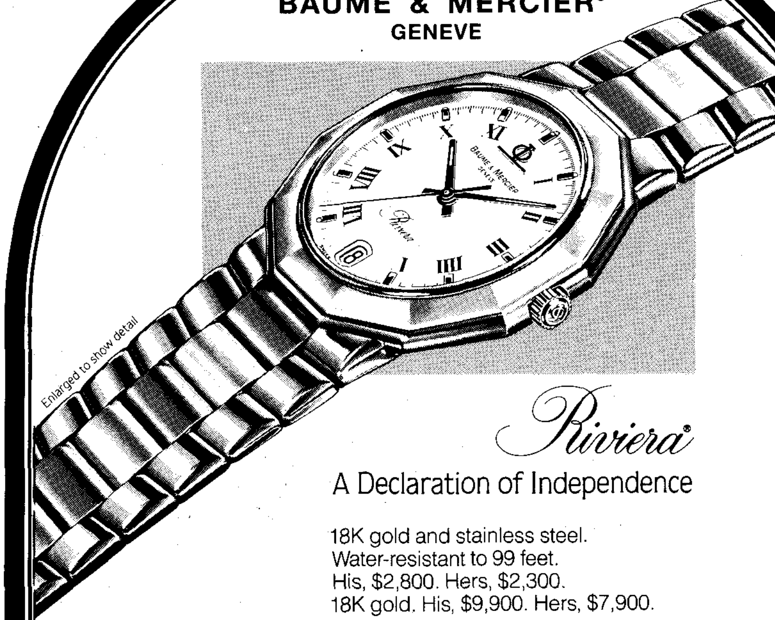

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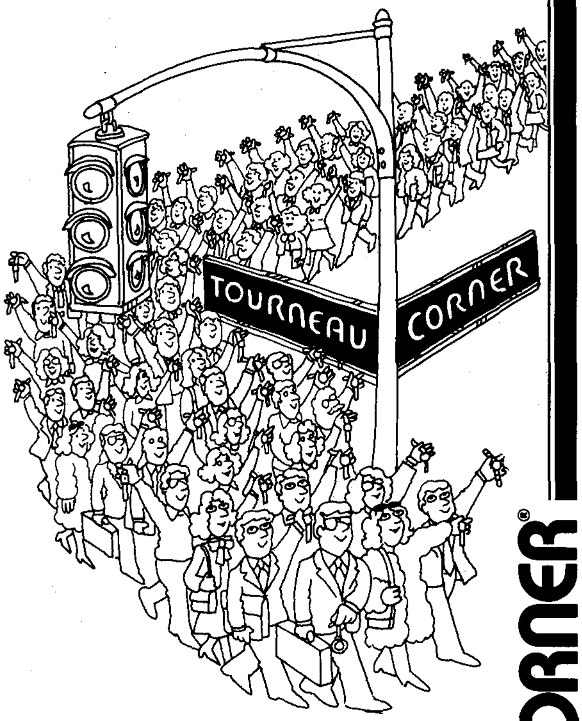

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interesting and amusing and trots out h second-string stories. Since she has sac ficed so much of her time, she feels h date got his money's worth with a $ dinner. Gold's attitude answers the o question "Why isn't a nice girl like y married?"

Who could live up to her standards

G. Bonon
Beechhurst, N.

I MUST APPLAUD DINITIA SMITH'S "BAC stage With the Phantom." Most articles have read lately seem to talk about M chael Crawford "the man" and Micha Crawford "the Phantom," but never b fore have I gotten a taste of the tw combined.

P. S. Martin
Chestnut Ridge, N.

"THE TOP TWENTY" [APRIL 25] WAS MOS interesting. I am sure that given the man prominent New Yorkers, you must hav had quite an imposing list to narro down. Nevertheless, the fact that Fel Rohatyn, a man of such prominent sta ure, was not among those selected quite incomprehensible to me. Surely mere ten years could not dull your mem ory of the role Rohatyn played in revita izing the economy. Judging from th many articles prepared by him, his ap pearances on television, his commitmen to worthy causes, and his outspokennes on both local and national issues, I co clude that he is just as active and influen tial today as he was in the mid-seventie

P. H. Friedma
Jericho, N.Y

WAS HILTON KRAMER'S PIECE IN TH April 25 issue a profile of Philippe d Montebello or an attack on Thomas Ho ing? I read it twice and I'm still not sur

Martin Pederse
Manhatta

THE FEATURES IN "THE TOP TWENTY were written with variety and freshness style. I am a relative newcomer to the cit and found the insight into what make tried-and-true New Yorkers tick bot sensitive and revealing.

Mark Aren
Manhatta

SELECTING DON MATTINGLY AS ONE O your twenty most important New York ers was a grievous error. No sports figur rates this honor. Then you compound th mistake by allowing Mike Lupica to writ the article. Lupica is a hack writer whom Dick Young correctly called "a fres young punk."

Harvey Shei
Manhatta

I SALUTE YOUR APRIL 25 ISSUE, ESPECIAL ly the inspired pairing of Brook

Astor and Jimmy Breslin on the cover—wow! I suspect that you chose them because they are the epitome of verve, intelligence, charisma, and caring.

New York would be poorer without their sparkling presences.

Emmett Davis
Manhattan

"THE VOICE OF NEW YORK" [BY PEter Blauner, April 11] took me for a ride.

I traveled through my college days, when I was a member of the Lindsay Urban Corps. I revisited the East Village through the eyes of my celebrity contemporaries. A reference to the Group Image brought back particular memories of those wild days and nights. I got insights into events that had no relevance to me at the time but make sense in retrospect.

Dom Nigro
Manhattan

IN THE APRIL 11 ISSUE, WILLIAM ZECKendorf Jr. states that people fear being forced to pay more for housing, and that's why they are against gentrification. Of course people are afraid. How would Zeckendorf like it if his people came to America, found a place to live, and were then told by the landlord that they had to get out because there were people who could pay more? Abbie Hoffman says that there are "two kinds of rights in this country . . . individual and public. Individual rights are the ones we constantly champion. So the one that builds the highest building is the greatest American hero . . . in terms of public rights . . . we are just a dismal failure."

William Zeckendorf is no American hero. I can't believe that in twenty years I have gone from hating Abbie Hoffman to agreeing with him.

Catherine Saracoglu
The Bronx

Trade Secrets

I JUST FINISHED READING "THE Deutsch Mark" ["On Madison Avenue," by Bernice Kanner, April 18]. What revelations!

I immediately called in our creative staff and told them I had learned the key to feisty, hip advertising with a "f--- you" attitude. I told them all they had to do is find out who Stephen Sprouse and U2 are and remember that young people are wearing sneakers with their laces open.

It boggles the mind to think what feisty and "f--- you" work Bill Bernbach could have produced had he known these secrets.

Robert J. Culpepper Jr.
Senior vice-president
Eisaman, Johns & Laws, Inc.
Houston, Tex.

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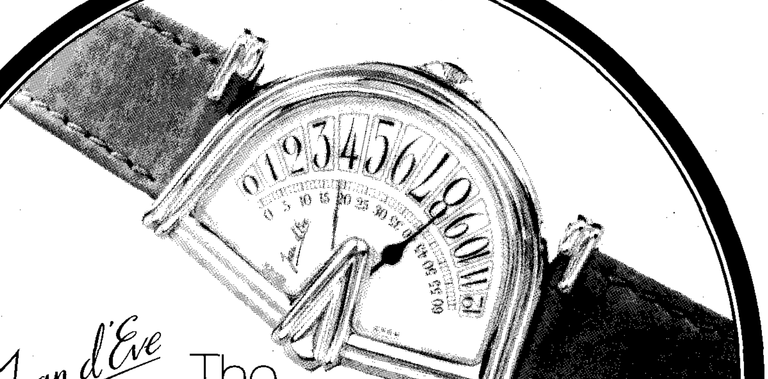

Jean d'Eve

The Time is Now 8:18

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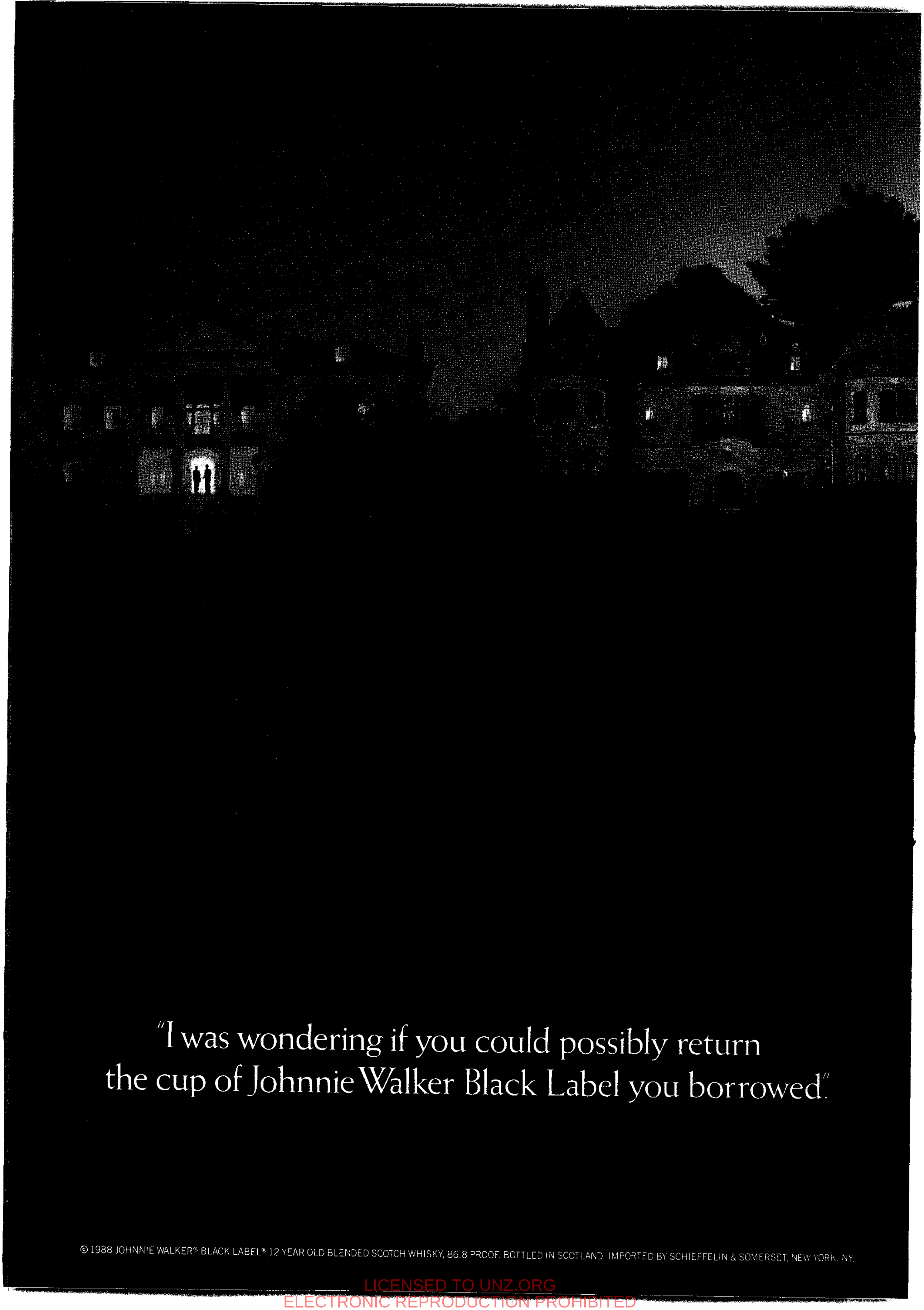

"I was wondering if you could possibly return the cup of Johnnie Walker Black Label you borrowed."
© 1988 JOHNNIE WALKER® BLACK LABEL® 12 YEAR OLD BLENDED SCOTCH WHISKY, 86.8 PROOF. BOTTLED IN SCOTLAND. IMPORTED BY SCHIEFFELIN & SOMERSET, NEW YORK, NY.

NEW YORK

INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

BLACK ROCK'S LEGAL EAGLES...AIR-TRAFFIC CONTROL...NAKED TRUTH...BULGARI SETTING

DUKAKIS AND GLENN: THE TICKET IN '88?

Top Democrats are looking at Senator John Glenn as a possible running mate for Michael Dukakis, says a key political source. So far, Sam Nunn, Al Gore, Florida senator Bob Graham, and Washington congressman Tom Foley have been discussed as potential vice-presidential candidates.

Glenn, who ran for the presidential nomination in 1984, has been a member of the Senate Armed Services Committee since 1985.

"Glenn would bring in Ohio, a key state for the Republicans," says the source. "He could balance Dukakis with experience in foreign policy, and although he is a northerner, he's popular in the South. On the downside, he's not a great speaker, and he has an enormous campaign debt to retire."

JOHN GLENN

ROLLING STONE: BONET A NO-COVER GIRL

Staffers at *Rolling Stone* are chuckling because they say that Lisa Bonet, the star of *A Different World,* tried to persuade editor Jann Wenner to put her nude photograph on the cover of the May 19 issue. Wenner used two photographs of Bonet taken by Matthew Rolston: a cover shot of the actress clad only in a translucent white shirt, and a two-page spread of Bonet wearing nothing but a bracelet and a nose ring.

"When Bonet found out that the shot of her in the buff wasn't on the cover, she demanded to meet with Wenner," says a source. "She explained to him that her philosophy was 'Go for it'—since she agreed to be photographed naked, she might as well go all the way. Wenner wanted to do it, but he was afraid vendors might pull it from the stands."

Bonet couldn't be reached for comment. "I thought the nude photograph made a better center shot than a cover," says Wenner. "When I explained my thinking to Bonet, she agreed. I wasn't afraid of newsstand censors. There are no exposed nipples."

Rolling Stone
The HOT Issue
Starring Lisa Bonet
1988's Hottest People, Places & Things

THE MAY 19 ISSUE

CBS LAWYERS FACING CROSS-EXAMINATION

It appears that Larry Tisch is taking a hard look at CBS's legal department. Network sources say that Tisch has hired Hildebrandt, Inc., a consulting firm, to suggest possible staff cuts. CBS has the largest legal department of any network.

After Coopers & Lybrand did an efficiency study of the company in 1986, Tisch slashed over 500 jobs and sold off the book, record, and magazine divisions.

"It could be Coopers & Lybrand all over again," says the source. "Tisch manages by head count, and the legal department is too large for what little remains of CBS."

Hildebrandt officials and CBS spokeswoman Alice Henderson didn't return phone calls.

WASSERSTEIN FILES NEW FLIGHT PLAN

Employees at Wasserstein, Perella & Company are grumbling to friends about the investment firm's travel policy—which they say requires them to travel coach unless they can bill the first- or business-class fare to the client. The firm was started three months ago after top investment bankers Bruce Wasserstein and Joseph Perella left First Boston.

"It's management's way of keeping down expenses," a top member of the firm told an associate recently after flying coach from Chicago to New York. "No one is sure whether the policy also applies to Bruce Wasserstein."

But George Hornig, a company spokesman, denies that such a system exists. "There's no fixed policy. Each case is decided individually," he says. "But we wouldn't book clients' flights differently from non-client flights."

BRUCE WASSERSTEIN

A NEW JEWELER IN THE CROWN

A top real-estate source says that the owners of Bulgari, the celebrated jewelry store, have signed a deal to move into the Crown Building, on the corner of 57th Street and Fifth Avenue, the site of I. Miller. The source says that the Italian-based jeweler has paid over $3 million for a fourteen-year sublease on the boutique. Bulgari opened its only U.S. store at the Hotel Pierre in 1974.

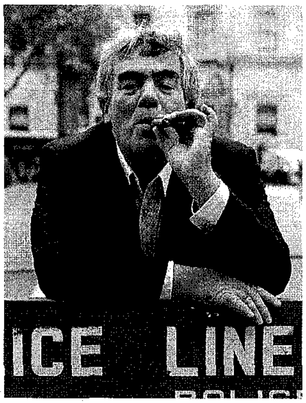
A spokesman for I. Miller, whose parent company, Frost Brothers, filed for bankruptcy reorganization last month, didn't return calls. A Bulgari spokeswoman says, "We don't want to say anything at this time. It's too new. We might announce something in a few weeks."

NEWS NIXES BRESLIN EXIT

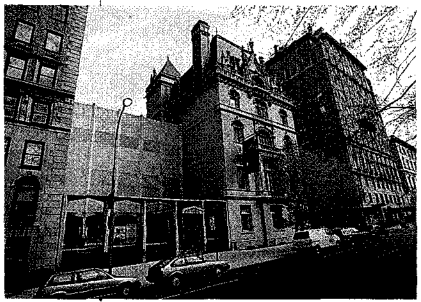
Sources at the *Daily News* say that Jimmy Breslin tried to leave the *News* for *News-*

hotographs: top, P.F. Bentley/Photoreporters; bottom, Michele Singer/Outline.

PAPER CHASE...ARTFUL ADDITION...MUSIC NEWS...TOQUE TALK...THAT KNOWING LOOK



JIMMY BRESLIN



THE JEWISH MUSEUM

PORIZKOVA FOR BARNEYS NEW YORK

day before his contract expires in early October. A source says that a lawyer for Breslin sought to persuade top *News* editors to let the star columnist start at *Newsday* in time to cover the Democratic Convention in July.

"Breslin's contract prohibits him from writing for a competing newspaper, and he was trying to get out of it," says the source. "But editors at the *News* aren't thrilled to see Breslin leave, and they refused to cooperate."

Daily News editor Gil Spencer says, "There is a long-running discussion with Breslin concerning his future at the paper. No conclusion has been reached." A spokeswoman for *Newsday*, Chiara Coletti, would say only, "October 10 is the official date of Breslin's arrival. We look forward to him coming to the paper as soon as he can."

……

JEWISH MUSEUM TAKING WING

The Jewish Museum has commissioned Kevin Roche John Dinkeloo and Associates to design an addition that will be built next to the Warburg mansion, on Fifth Avenue at 92nd Street.

The firm, which designed the Ford Foundation Building, One United Nations Plaza, and the Rockefeller, Lehman, and Lila Acheson Wallace wings of the Metropolitan Museum of Art, is working on plans for a seven-story addition to replace the three-story building that houses the museum's lobby, shop, auditorium, and one of its exhibition halls. "The museum has asked the architects to come up with a building that will work well with the limestone of the Gothic Warburg house," says a source familiar with the plan.

A spokesman for the architects refused to comment. Anne Scher of the Jewish Museum says, "Our board is reviewing an expansion proposal. We're not ready to announce any plans yet."

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YO QUIERO MI MTV

MTV president Tom Freston is planning a Hispanic version of the rock-video television network, says a source familiar with the project.

MTV, which started a European version last August, will begin taping the Hispanic shows in New York this summer and then syndicate them to stations across the country for broadcast later this year.

The source says that Freston will start the Hispanic MTV as a weekly hourlong program but hopes to expand it to a 24-hour format. The show, as yet unnamed, will have Spanish-speaking hosts and musicians, as well as some videos by such English-speaking artists as Madonna and L. L. Cool J, who are popular with Hispanic audiences.

An MTV spokesman refused to comment on the story.

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BARNEYS, LAUDER: THE PAULINA LOOK

Advertising insiders are saying that the television commercial for Estée Lauder's new fragrance, Knowing, is "strikingly similar" to a 1986 spot for Barneys women's store.

A source familiar with both ads says it's more than just a case of creative license. "The same director, Peter Kagan, worked on both commercials using model Paulina Porizkova, and filmed the ads in black and white," the source says. "Both commercials include various shots of Paulina walking around a house. The pace of the two is different, but their mood and tone are unmistakably similar."

Kagan says, "The ads aren't alike at all." Estée Lauder's spokeswoman didn't return calls.

The head of advertising at Barneys, Neil Kraft, says that colleagues have commented on the similarities between the ads, but he declines to discuss it further except to say, "We consider it a compliment."

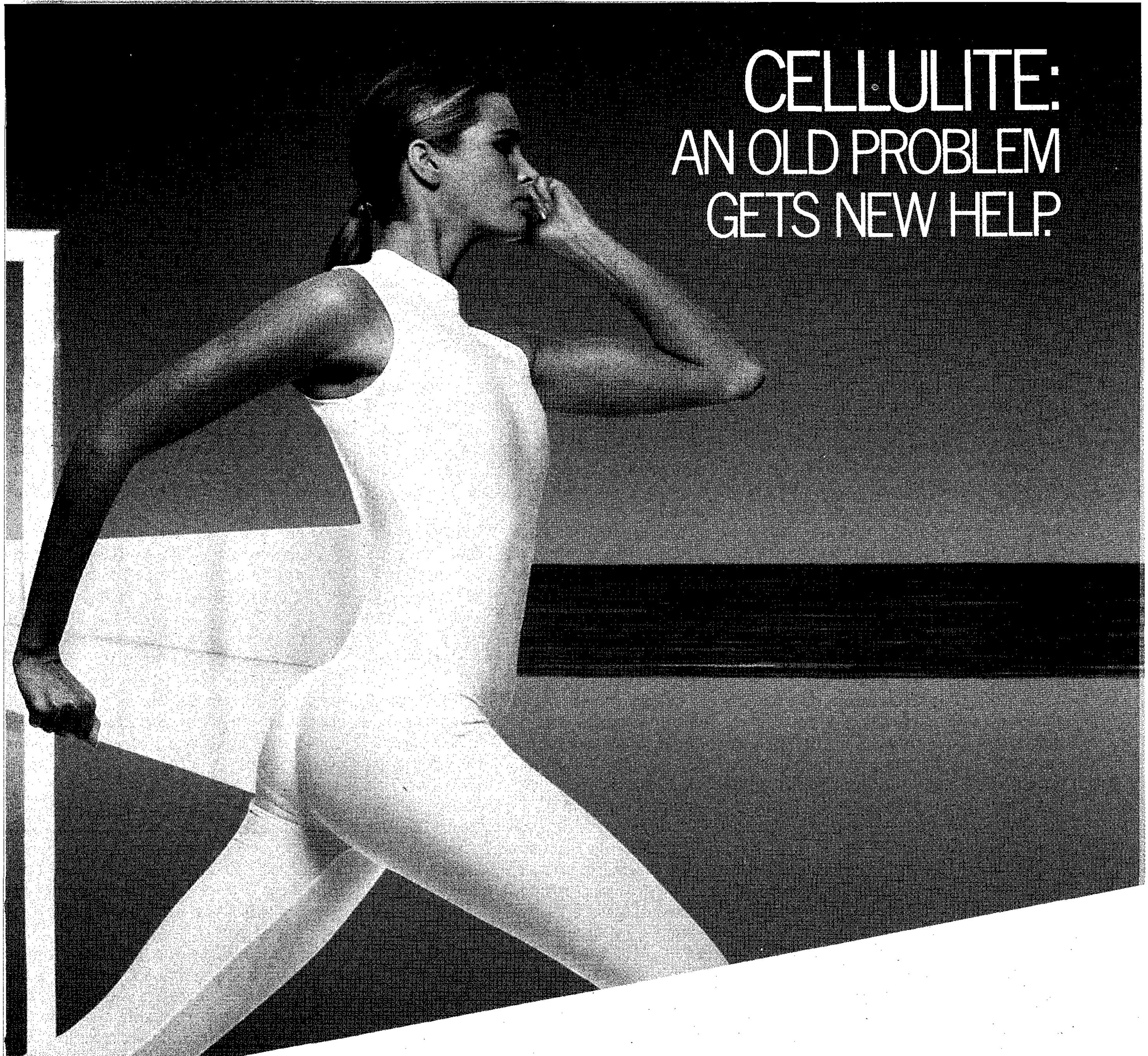
……

STARS REALIGNING IN MANHATTAN?

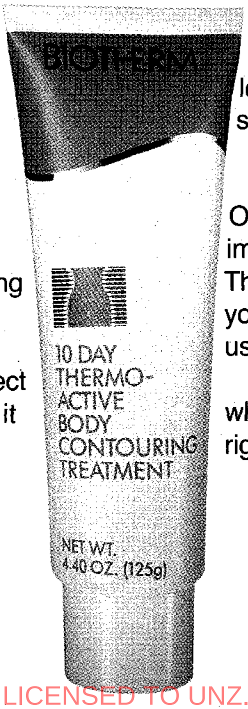
The celebrated San Francisco chef Jeremiah Tower, one of the pioneers of new American cooking, has been scouting a site in Manhattan for a new restaurant, says a source familiar with his plans. Tower, a protégé of Chez Panisse's Alice Waters, is the chef and co-owner of the brasserie Stars. "He was looking for a site in midtown about the same size as Stars, which seats 200. He wants to try a brasserie in the East," says the source. Stars, among the most profitable restaurants in the Bay Area, is for sale. Tower didn't return calls. . . .

The three-month-old French American restaurant Mondial, on First Avenue at 49th Street, has closed and is reopening as a neighborhood café. Mondial's former chef, Jonathan Eismann, and several members of his Mondial kitchen staff are looking for a space on the Upper West Side or in the Village to open a traditional American grill. "We want to open a nice, relaxed place," says Eismann, who worked at Batons. "With basic food, a good bar, and good music."

Photographs: top, Yvonne Hemsey/Gamma-Liaison; center, Erica Lansner/Photoreporters; bottom, Donal Holway.



CELLULITE: AN OLD PROBLEM GETS NEW HELP.



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The Bottom Line/John Crudele

TRADING SECRETS

BACK ON THE INSIDER TRACK

INSIDER TRADING SEEMS TO BE BACK IN style.

After Black Monday, speculators were more worried about how they were going to survive than about how to get inside information. Revived by the new wave of takeovers that started in January, inside traders are among us again.

Right now, there's no evidence of a conspiracy à la Ivan Boesky, but a close look at a number of stocks shows how prices started climbing just hours and days prior to major corporate announcements.

MGM/UA Communications, for instance, was stuck at $8.75 on March 28 and March 29. Suddenly, on Thursday, March 31, the stock started to climb; and by Monday, April 4, shares were trading at $10.62.

At 1:17 that afternoon, MGM/UA chairman Lee Rich—after a request by the New York Stock Exchange—announced that the company had received "acquisition inquiries from several parties." Investors who bought on Thursday saw their investment grow 21.4 percent in just four days.

The MGM/UA situation is not unique. Somebody started buying up Roper Corporation stock prior to a takeover bid by Whirlpool on February 29; RTE stock rose sharply right before the corporation acknowledged an April 5 takeover offer; the price of Staley Continental stock rose steadily in the three days before an April 8 disclosure of an acquisition bid by Tate & Lyle, a British firm; and Quaker State's stock ended a prolonged slump and started a four-day climb in time for the April 8 announcement that the company was negotiating with an investor group.

"People are too wired-in to what's going on. The information leaking out is too good," says one trader who asked not to be identified. "The last time leaks got this good was when the Securities & Exchange Commission was trying to catch people."

Though Gary Lynch, director of the SEC's enforcement division, says he hasn't seen an increase in suspicious trading, he also admits that it wouldn't surprise him if there was one. "As successful as we've been, there is still [stock] movement before the announcement," he says.

Others, however, suspect that inside information is again flowing—though not as freely as it once did. When companies make important announcements, says one source who spends his day tracking such moves, "it's safe to say that 60 percent of the stocks at those companies move ahead of time."

In at least one case, it was the corporate-earnings report that was leaked ahead of time. EMC Corporation, for example, couldn't open for trading on time because of an abundance of sell orders on April 22. When it did open, the stock quickly dropped 75 cents. The company said it couldn't account for the unusually large number of investors who wanted out, but later that day, it reported a dramatic drop in earnings for the first quarter.

But inside traders are most often looking for ways to make money rather than simply to avoid losses, as they did with EMC. The stock of Koppers Company, for example, rose sharply on March 1 and March 2 on heavier-than-normal volume. The next day, Beazer Group and Shearson Lehman, Inc., made an unexpected bid for the Pittsburgh supplier of construction materials.

There was a similar situation at Centerre Bancorp, a St. Louis–based company that agreed on April 19 to a takeover by Mercantile Bancorp. Centerre's stock inexplicably rose from $34 a share on April 8 to $37.50 a share on April 13.

What's the future for inside traders? Experts think that when the rush of lucrative takeover deals subsides—as it inevitably will—Wall Street will spawn a whole new generation of cheaters who live by insider trading.

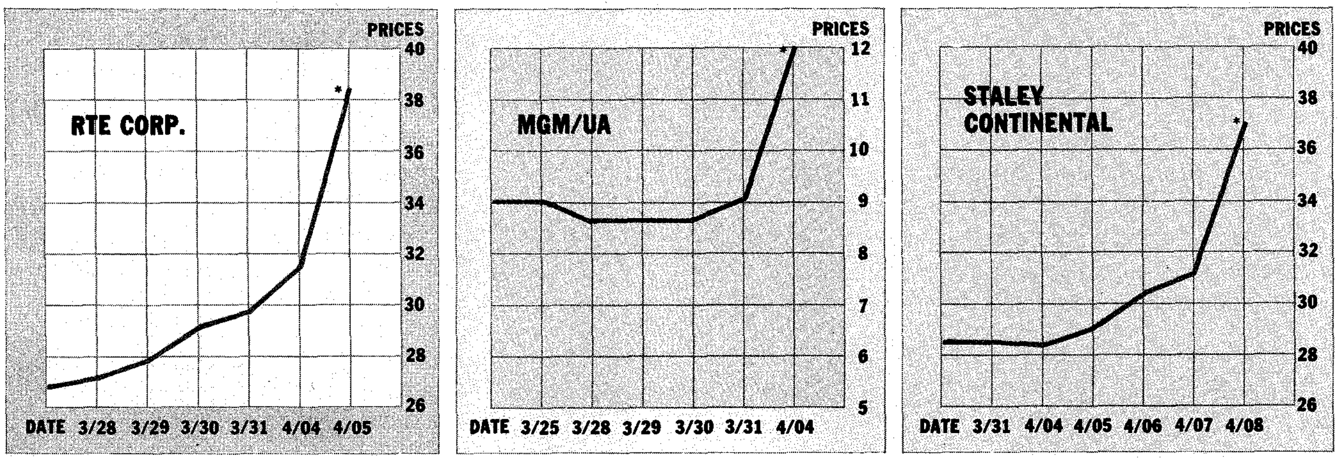
DOES THE FED PLAY POLITICS?

IT'S BEEN SAID SO OFTEN THAT IT MUST be true: The Federal Reserve would never hurt the chances of the incumbent party in a presidential election year by raising interest rates.

But David A. Levine, chief economist at Sanford C. Bernstein & Co., thinks otherwise. Levine's investigation shows that the Fed has been very diligent over the past eight presidential elections in mak-

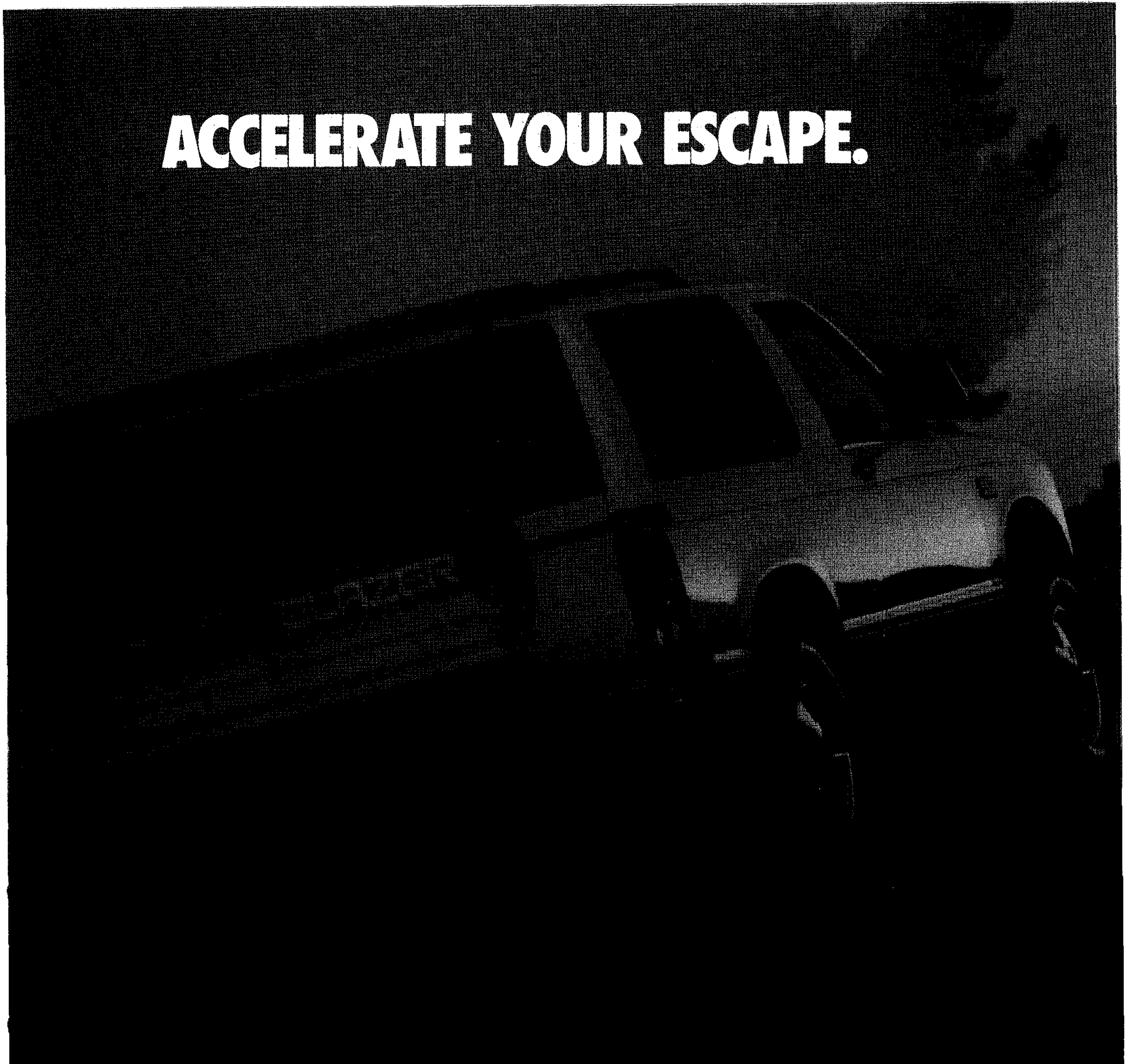
UPWARD MOBILITY

Trading Action Before Corporate Takeover Announcement



SOURCE: Knight-Ridder Tradecenter

** Indicates company announcement.*



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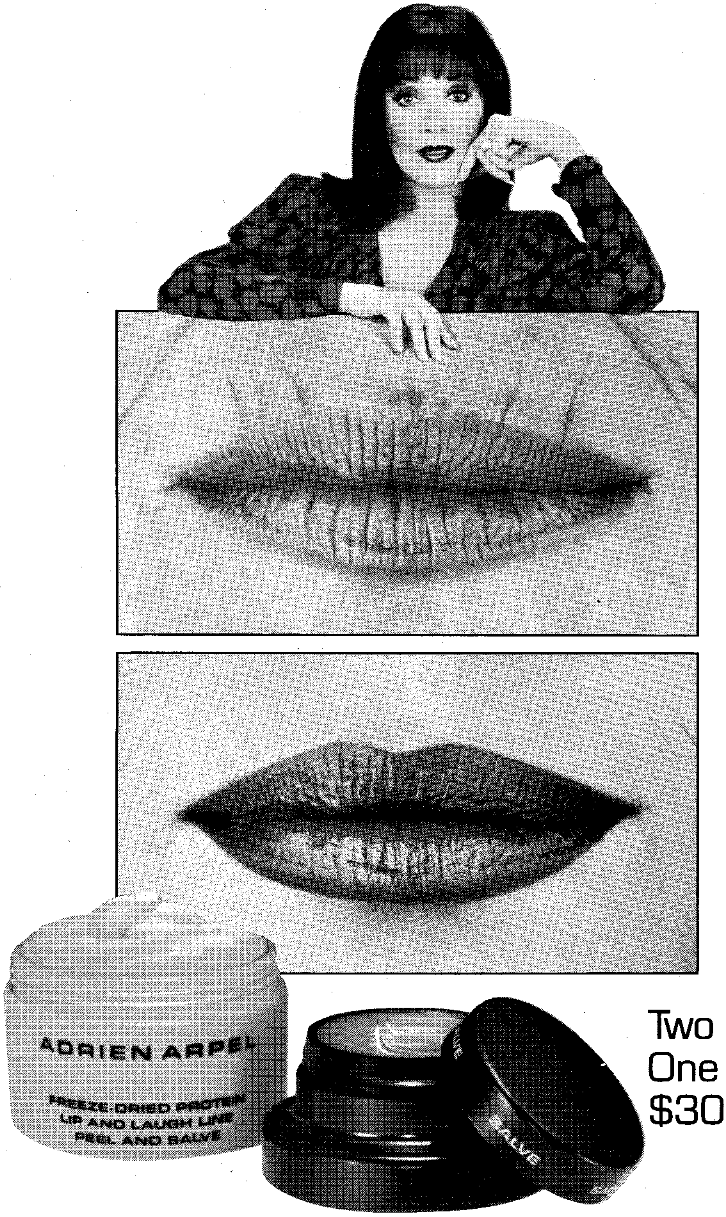

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ing economics—not politics—the foundation for its policy.

"There's no political influence," says Levine, who observed that since 1956, the federal funds rate (the fee the Fed charges banks for overnight loans) has risen 52.1 percent of the time in the 12 months preceding the election. On the other hand, the rate has been lowered (a move that would favor the incumbent because it stimulates the economy) only 41.7 percent of the time. There was no change 5.2 percent of the time.

So how does that compare with nonelection years? Levine says that since 1956, the Fed raised the federal funds rate 56.6 percent of the time, lowered it 41.7 percent of the time, and left it alone 1.7 percent of the time.

His conclusion? The Fed cuts interest rates during difficult economic times, raises them when inflation becomes worrisome, and is—as it should be—politically blind.

THE PROS TAKE STOCK

HOW DO THE STOCK-MARKET PROS FEEL about the market right now? It depends on whose poll you're looking at.

For example: Investors Intelligence in New Rochelle, New York, says 41.6 percent of market-newsletter writers are bullish about stocks. An outfit in Kansas City called Consensus, which asked traders, money managers, and newsletter writers, says 21 percent of its sampling was bullish. But Drexel Burnham Lambert says only 12.7 percent of 55 institutional-investment "decision-makers" were positive about the market's prospects.

MONEY FOR NOTHING

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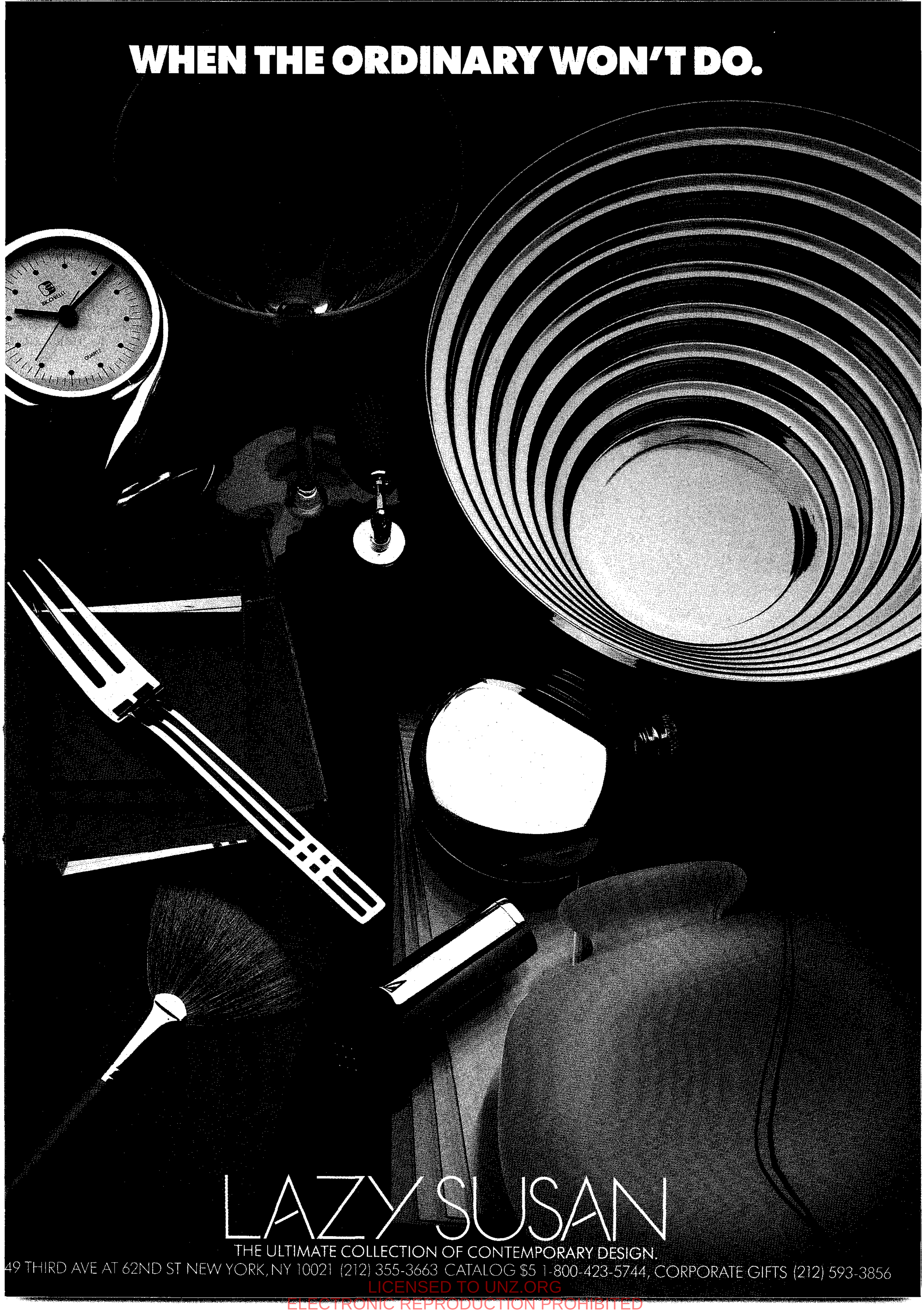
"The great American dream is to buy something for nothing," says Michael Metz, a market analyst with Oppenheimer. "And these companies can be bought for nothing."

The list includes Alexander & Alexander Services, Bethlehem Steel, Boeing Company, Floating Point Systems, General Dynamics, Grey Advertising, Suave



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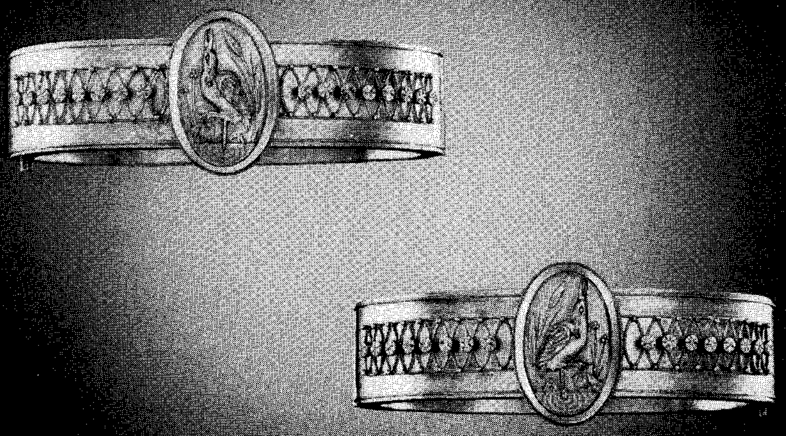

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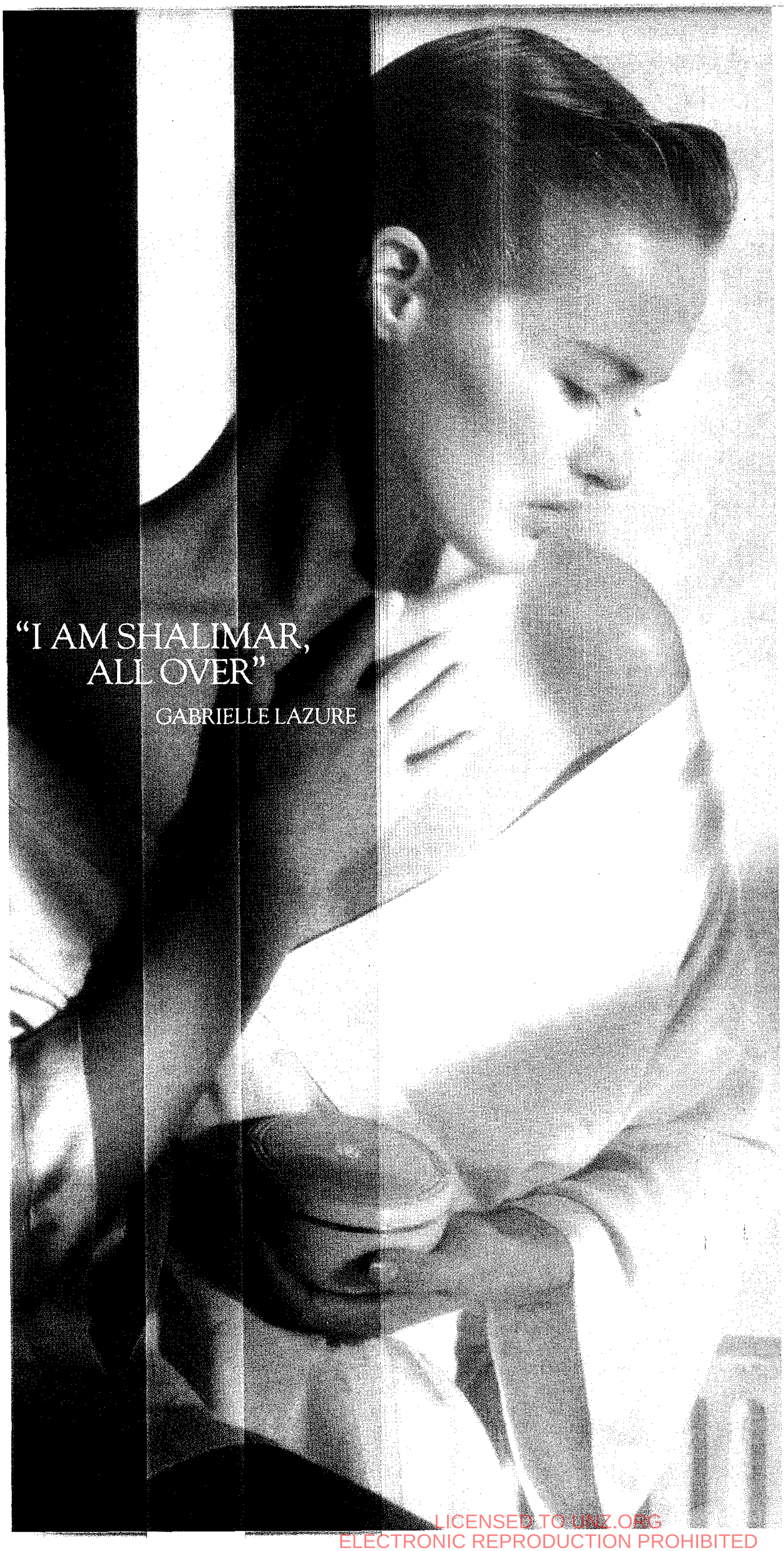
Shoe, and Ford Motor of Canada. Advertising giant Ogilvy & Mather, which is also among those listed, currently sells for $24 a share. Its borrowing power, however, is $27 a share, according to Oppenheimer.

But don't go out and buy Boeing on the basis of these figures alone. "Sometimes there are hidden problems that show up in footnotes to the balance sheet," says Metz, who has been keeping tabs on these asset-rich companies for ten years.

THE RUNOFF

A GROUP OF CORPORATE RAIDERS THAT has been studying five retailers—J. C. Penney, Zayre, K mart, Ames, and Grossman ("The Bottom Line," April 11)—has finally targeted one of them. A source wouldn't disclose which one but did say that a decision on whether to proceed would probably take another month. . . . Last week, pilots at United Airlines sued parent Allegis to eliminate barriers to a possible takeover of the company. Wall Street has been expecting the pilots to offer to buy Allegis at some future date. A source says the next step in the escalating battle could be a consent solicitation, which might bring the issue to a shareholders' vote. . . . Are program traders using their muscle to dictate whether the stock market goes up or down? Some traders suspect they are and last week were mumbling that the government should investigate the manipulation soon—before small investors are driven away forever. . . . A Wall Street source says Forstmann-Leff was the seller of a huge block of CPC International on April 22 and that there was only one buyer. The source wouldn't reveal the name or say whether the buyer posed a takeover threat to the company. . . . Is Pillsbury considering additional restructuring moves that haven't yet been announced? No, says a source close to the company, who thinks someone was trying to manipulate the stock last week by spreading a rumor that the investment-banking firm of [Bruce] Wasserstein, [Joe] Perella & Company was hired to restructure the company. The truth is, the source says, that Pillsbury retained Wasserstein, who had been its adviser while he was at First Boston Corporation, weeks ago and has no special project in mind. "Somebody's trying to goose [the stock] by taking a nonevent and making it a news event," the source says. . . . Some people are chuckling over what an odd couple B.A.T Industries and insurer Farmers Group would make if B.A.T succeeds in its takeover bid. B.A.T (British-American Tobacco), of course, sells cigarettes, and Farmers Group aggressively markets both life- and auto-insurance discounts to nonsmokers. ■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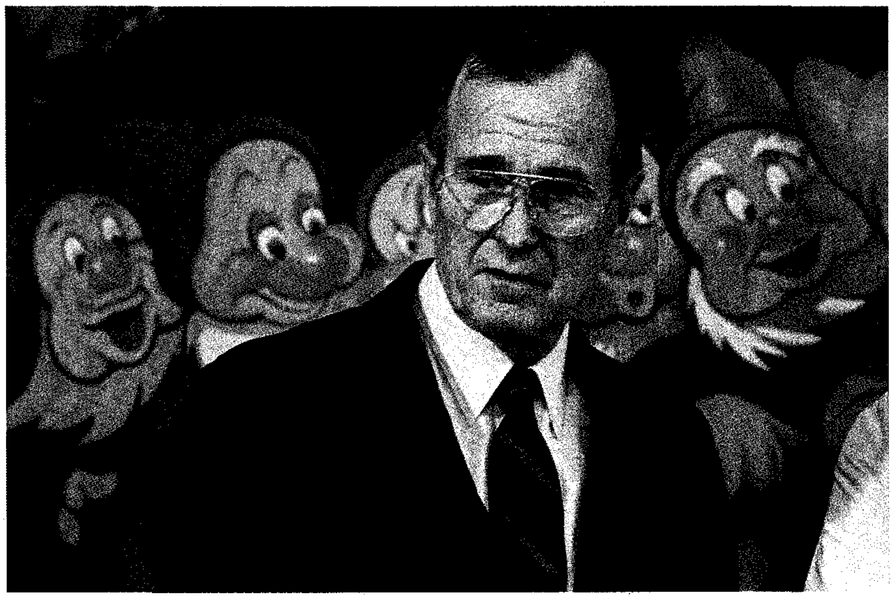

SIX DWARFS DOWN: *Bush must now face a buttoned-down New Englander much like himself.*

BUSH VS. DUKAKIS

YOU REMEMBER GEORGE BUSH.

When last seen—at least, the last time the national press paid him much attention—the vice-president was engaged in a frantic round of populist high jinks, commandeering forklifts and tractor-trailers, consuming dangerous quantities of fast food, and wearing silly hats in an effort to revive his stunned campaign after the loss of Iowa and prove himself one of the people.

The strategy worked. Bush blitzed Bob Dole (you remember him) in New Hampshire and the South—and then was left to wait as the focus shifted to the Democrats, who, in typically raucous fashion, labored mightily and melodramatically to produce . . . Michael Dukakis.

With that piece of business out of the way, Bush seemed to warrant a return visit last week—and I joined him just in time, on the day he went "over the top" in the Pennsylvania primary, accumulating the delegates needed to confirm his nomination. With victory in hand and feeling frisky, the vice-president threw down the gauntlet to local reporters in Cincinnati. "What's wrong with being a boring kind of guy?" he declared, noting that he wasn't the type to dye his hair or wear a miniskirt "or show I've got a lot of jazz out there. . . . I kind of think I'm a scintillating kind of fellow, but we'll let the American people decide that."

Good old Bush: What a distinctive American voice, and what a relief after the grammatical earnestness of Dukakis. The vice-president had just completed a classic Bush campaign stop, doing yeoman service on a tour of a Procter & Gamble research center, posing in a white lab coat, squeezing toothpaste into a tube, and enduring a briefing on the history of tooth decay. Confronted with gruesome photographic evidence of periodontal holocaust, Bush winced and said, "*Gross,*" to the delight of the press corps. He really is a stitch.

At one point on the tour, Bush—grinning nervously—was forced to throw an ominous-looking red switch (the sort of switch one imagines would end the world) and then watch as a Rube Goldberg machine activated six toothpaste pumps, which dribbled garishly colored gel into a tray for no apparent reason. A metaphor, I wondered, for the upcoming presidential campaign?

No. Too easy. The conventional wisdom has it that Bush vs. Dukakis will be as lively as one of those old Crest tests, but I suspect otherwise. What we have here are two palpably decent men, New Englanders, moderates, controlled, buttoned-down characters out of the fifties—characters from a John Cheever story, it would seem. You can almost see them—the tall guy and the short guy—neighbors who get into a weekend squabble about who should trim the shrub that separates their properties, a squabble that evolves into a shooting war.

For his part, Bush seemed ready last week to let the games begin. He gave rousing speeches—albeit to safe GOP audiences—attacking the Democrats, who would return us to the "malaise days of Jimmy Carter." They were the same people, he said in a tone of voice that might have been construed as *passion* in a lesser man, who were at the heart of the "weakness, give-it-all-away-to-the-Russians crowd." He delivered these lines not only with unaccustomed gusto but also with a hint of cockiness.

"That's a potential problem," said a Republican insider. "I get the feeling that Bush's people are a little too confident. They're convinced Dukakis will just be a northern-fried Jimmy Carter. They think they have it in the bag—and I'm not sure that's right."

Actually, the only publicly expressed concerns about Dukakis among Republicans come from the old supply-side gang, who are licking their wounds (and are perhaps guilty of some wishful thinking) now that it seems clear that Bush will pursue a more traditional economic course. As early as last summer, GOP consultant Roger Stone was predicting that Dukakis would be the most formidable Democrat, warning that the governor had appropriated Reagan's—and Jack Kemp's—optimistic tone, especially on the economy. This strategy was reconfirmed last week by Dukakis speechwriter Bill Woodward, who told David Broder, "The first thing Dukakis said was 'Don't be negative. . . . The country doesn't want to hear a litany of complaints.' "

There are even a few Republicans who believe that the Duke's dullness in the primary campaign was a clever ruse. "If Dukakis had said the kind of things that excite blue-collar Democrats," says John Buckley, who was Kemp's press secretary, "he would've sounded just like Jesse Jackson and hurt himself for the general election."

It seems clear that *both* Bush and Dukakis will be more pugnacious now, a public attitude that does not come naturally to either man—and that may prove dangerous if they try to press their advantages too hard.

Bush, for example, is anxious to push his foreign-policy expertise at the inexperienced governor's expense. "It's going to be a *major* issue in this campaign," he promised last week.

The vice-president will be on firm ground if he doesn't stray too far from the administration's dealings with the Soviets. He'll do well to emphasize the

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Carolina Herrera introduces Carolina Herrera

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CAROLINA HERRERA

The perfume

Saks Fifth Avenue

decision to deploy intermediate-range Pershing missiles in Europe over the objections of liberal Democrats like Dukakis (who *still* insists that the Pershings were a bad idea). "I believe a strong America is a free America," Bush said last week. "If we'd listened to the Democrats when they called for a nuclear freeze, there would have been no treaty. We would have locked in Soviet superiority."

He will be on shakier *electoral* ground, however, when he defends the aggressive American posture in the Persian Gulf, Central America, and the rest of the world. Dukakis's insistence on consulting with allies and depending on organizations like the UN for peacekeeping may *sound* wimpy and naïve, but it tracks with strong isolationist yearnings that most pollsters agree exist this year. No doubt, when Dukakis waffled recently on Reagan's military response to the Iranians in the Gulf, he was weighing the essential correctness of the naval action against the public's fear of a wider war. ("He was wrong," says a Democratic foreign-policy expert. "The right thing was to support the president—immediately. If that happens again, Bush will nail him on it.")

But the vice-president will also have to be wary of attacks on his own record in foreign policy—and not just his injudicious toasting of Ferdinand Marcos in 1981. It's likely that his role in the *contra* side of the Iran-*contra* affair will be probed in more detail. Rumors are rampant that members of Bush's staff were aware of the unsavory guns-for-drugs deals, exposed by ABC News in recent weeks, that were carried out by General Noriega and an Israeli arms merchant in support of the *contras.* Noriega himself has hinted on more than one occasion that he has information that may "influence" the presidential campaign. This is a complicated story and may not prove explicable (or credible) to the general public—but the very fact that Bush was part of an administration that tolerated Noriega's drug-dealing will be a major disadvantage.

Bush may also have problems in the Middle East, where his support for Israel could be questioned. He has *sounded* very firm, refusing last week even to consider the possibility of a Palestinian state—but word is reportedly out on the CIA-diplomatic old-boy grapevine that Bush will pursue a more "evenhanded" policy in the area ("evenhanded" is a popular Arabist euphemism). The vice-president's reclusive national-security adviser, Donald Gregg, told the Manchester *Guardian Weekly* in 1986 that Bush does not have the same "gut feelings [towards Israel] as the president, not to mention Jack Kemp." In short, Bush has to worry that his long, distinguished résumé may turn out to be little more than a paper trail for the opposition.

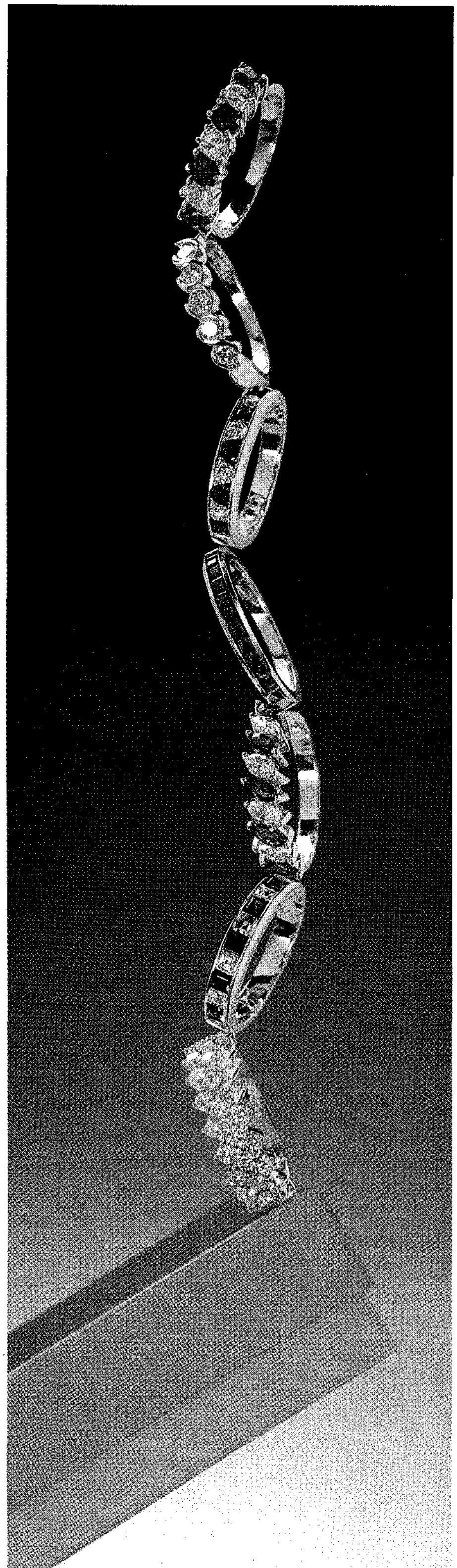
But Dukakis should beware, too: His domestic-policy strengths may prove as double-edged as Bush's record in foreign affairs. The governor has a well-deserved reputation for management skill (attempts to knock the "Massachusetts miracle" will prove futile), and he has an attractive message of techno-hope for the vast swath of middle-class families who are finding it harder to survive on two salaries than they used to on one. Pollsters pick up a pervasive fear about the future among such people, and Dukakis can exploit that, but he has to remember the advice he gave his speechwriter: Stay positive. This hasn't always been easy for him in the past (especially in Iowa, when he was running against Dick Gephardt's eloquent message of despair). He'll have to be particularly careful not to go too hard on Reagan, who is likely to bask in a long, warm valedictory tour across the American landscape this fall.

The real pitfall is a classic one for Democrats: Though more cautious about details than most—and more conscious of budgetary restraints—Dukakis is on record as favoring quite a few expensive social programs. He supports universal health care (like the bill recently passed in Massachusetts), long-term care for the elderly, some sort of day-care solution, increased funding for early education, and low-income housing. Republicans will no doubt point out that a Democratic Congress is likely to give Dukakis just what he asks for. But how will he pay for it? "No serious candidate for president can rule out higher taxes," Dukakis has said, and Bush is not going to let him forget it. Those families struggling to make do on two salaries aren't going to be happy about having to give the government more of their hard-earned pay.

So, Bush against Dukakis: The omens are mixed. "No party has won a third term in office since F.D.R.," says Haley Barbour, the former Reagan aide. "But the nation is at peace and the economy is sound. We're in good shape."

Bush is a moneyed Republican, and this country hasn't elected one of those since Theodore Roosevelt. But he's also the tall guy, which is always better in American politics. And, at his best, he has a loose, comfortable—if a bit goofy—old-shoe quality ("He's the CEO next door," says one network producer) that may wear better than the Duke's righteous intensity down the stretch. As Bush told a group of broadcasters in Ohio last week, "It hasn't been easy, keeping my charisma in check these last seven years."

In a race that promises to be tough, tight, and fought deep into election night, November 8, that kind of self-deprecating humor may prove to be an unexpectedly valuable weapon indeed. ■



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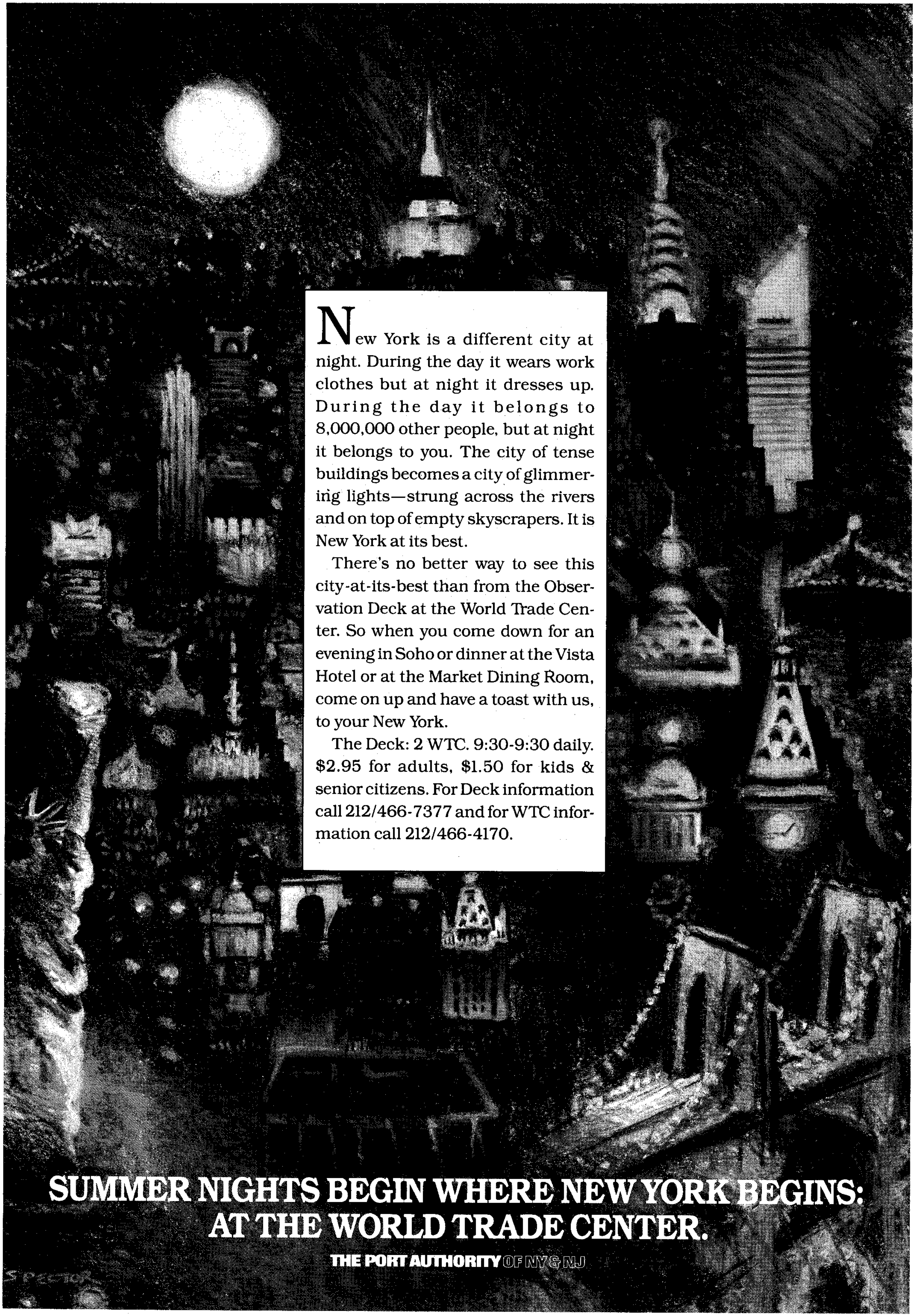

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On Madison Avenue/Bernice Kanner

ON THE WATER FRONT

THE BOOM IN BOTTLED WATERS

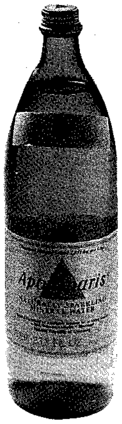
THE SPIGOTS ARE ON, AND DOZENS OF new bottled waters—bubbly and still, flavored and straight—are trying to flood the shelves and capture part of the $1.7-billion (and burgeoning) bottled-water business. Sparcal, the thirty-seventh in a long line of imported waters to arrive on these shores in the past eighteen months, vows to promote itself so aggressively that grocers and other upscale retailers will have to give it shelf space among *les eaux minéraux*.

Although no company has successfully challenged the Perrier Group in the past decade, the Mineral Water Company of Canada believes that within five years its Sparcal will command 17 percent of mineral-water sales in the United States. "We have no delusions about being able to dethrone Perrier," says John Bergmann, Sparcal's importer. "Nobody can do that now. All we want is to tweak their noses and share the shelf."

MWCC has targeted seven major markets and is spending $1.5 million in New York alone from May through August. According to Chris Clay, the vice-president of SMC/Consumer Marketing Services, Sparcal's ad agency, that figure is about what Nabisco paid to get consumers to notice its Almost Home cookies. (New Yorkers drink nearly 7 percent of all bottled water in this country. Only Californians and Texans drink more.) Over the next five years, MWCC plans to spend about $42 million to take Sparcal national.

MWCC will have lots of company in its quest. "In the early part of the last few years, companies with new bottled waters have come in like locusts—and by the end of the summer about 90 percent are gone," says Alfred Sipper, president of the New York–based Mootch & Muck, the nation's largest multi-brand water distributor. Each month, between 30 and 40 companies—an increase of about 30 percent in the last six months—ask Mootch & Muck to handle their new product. Sipper accepts one or two.

Among the new waters that Mootch is preparing to distribute are Canadian Calm and Canadian Spring, Crodo from Italy, Élan from Switzerland, Alpenwasser from Germany, Down Under from Australia, and Sohat from Lebanon. M&M will also distribute Virginia's Quibel and Wisconsin's Cold Springs and La Croix, even though the imports, Sipper says, are more profitable, since retailers can charge more—usually without any objection from customers.



At the same time, many brands (mainly those that have gone unpromoted) are disappearing from store shelves. Mootch recently discontinued Vichy St. Yorre, Nurmberg Quelle, Europa, Naturelle, Rhodius, Saint Justin, and Mendocino. Further, Sipper says, it will be difficult for consumers to find Contruexeville from France, Peters Val from Germany, and Altima from Switzerland.

No doubt, the new waters aim to ride the eleven-year-old wave started by Great Waters of France when it introduced Perrier ("naturally sparkling from the center of the earth"; later, "earth's first soft drink") as the chic alternative to alcohol and soda. In 1976, 317 million gallons of bottled water were sold in the United States, and by 1986, those sales had more than quadrupled. Industry watchers expect that retailers will sell at least 3.1 billion gallons in 1996, creating a $4-billion market by the end of the century.

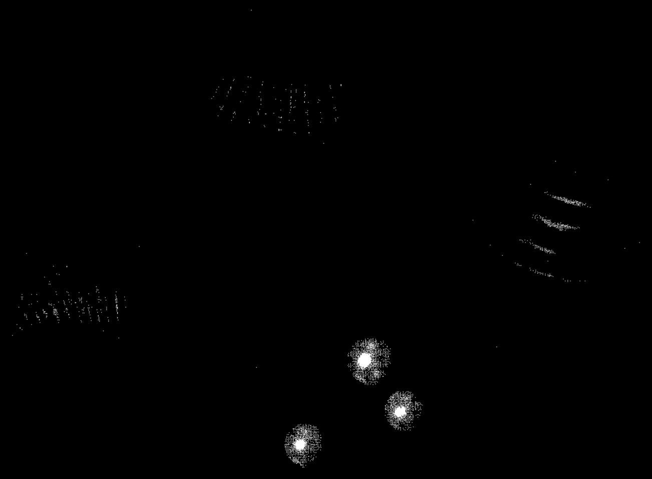
According to Richard A. Mack of Beverage Marketing Corporation, last year bottled water grew faster than any other beverage category (including wine coolers), up 13.5 percent, compared with wine (down 1.5 percent), soft drinks (up 4.6 percent), and domestic and imported beer (flat). That growth is due in large part to Americans' concern with fitness and with the quality of their tap water. When New York had a drought and a problem with plutonium in the water about three years ago, bottled-water sales more than doubled, says Charles Norris, the president of Deer Park Spring Water, based in Lodi, New Jersey. Emanuel Goldman, an analyst with Montgomery Securities in San Francisco, pegs the growth of bottled water to "concern about garbage in the water. Have you looked into the Hudson River lately?" he asks.

Those concerns will grow, especially as major companies buying into the bottled-water business play them up. Coca-Cola has owned Belmont Springs since 1969, but more recently, McKesson has bought such regional brands as Sparkletts, Aqua Vend, Alhambra, and Crystal Bottled; Beatrice has added Arrowhead, Great Bear, and Ozarka; and the Clorox Corporation has annexed Deer Park, Aspen Water, and Emerald Coast. PepsiCo formed Great Spring Waters of America in 1987, and Anheuser-Busch recently bought—and is now trying to sell—Saratoga Sparkling Mineral Water, as well as Asanté. Nestlé Enterprises, Ltd., owns Canada's best-seller, Montclair; Germany's Heilemann Brewery and Japan's Suntory own La Croix Water and the Louisiana-based Kentwood Spring waters, respectively.

The health cocktail of our times comes in many different guises. Any bottler can use the term "mineral water," because all water contains minerals unless it has been artificially demineralized (distilled and purified water, for example). "Sparkling" water can emerge from the earth already carbonated, or it can get its fizz at the bottling plant. "Still" waters are uncarbonated.

So-called processed water comes from a government-approved source—say, a well or lake—and is filtered or treated, usually with chlorine or other chemicals, before being bottled. Tap water that is filtered, then artificially carbonated, becomes seltzer. If mineral salts are added for flavoring, that same water is billed as club soda. Water that comes straight from a spring or a well, even if filtered or purified, can

Photographs by Rita Maas.



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be labeled natural, whereas water from a deep underground source that flows naturally to the surface is called spring water. (Many are flavored to taste like soft drinks. Perrier introduced lemon, lime, orange, and berry flavors when it discovered that 85 percent of its consumers added a twist.)

Most of the imported bottled water drunk here comes from France, according to a Beverage Marketing Corporation report. The combined flow from the next nine largest exporters—Australia, Italy, Canada, Switzerland, West Germany, Sweden, Portugal, Mexico, and Yugoslavia—doesn't nearly add up to what France sends here.

Perrier, the flagship brand of the Perrier Group (which also owns the Poland Spring, Calistoga, Oasis, and Zephyrhills brands), sells a commanding 80 percent of all imported bottled waters in the U.S. France's Evian, with a 3.7 percent share, is the only non-sparkler among the leading brands. Italy's San Pellegrino has a 2.6 percent share; West Germany's Apollinaris, one percent; and Sweden's Ramlösa, just under one percent. France's still-water Vittel and Canada's Montclair are other relatively big sellers. Sparkling waters, which account for only 20 percent of bottled-water sales, attract a disproportionate share of attention, but some market analysts predict that they'll grow faster than still waters.

In Europe, where bottled water is as ubiquitous as a knife and fork, the attraction is largely the minerals in the water. But Americans drink bottled water for everything it *doesn't* contain. Here, because consumers are concerned more with water's purity than with its origin or mineral content, most bottlers have stressed its salt-, caffeine-, saccharin-, sugar-, additive-free nature. But now, because the market has been inundated—Beverage Marketing estimates that there are about 350 brands of water available in the U.S.—bottlers are aiming to break out of the pack.

Perrier does it with its present-at-the-creation theme, beautiful and languorous spots delivered in a gentle, poetic tone by Hal Riney, the advertising writer and voice-over master (*New York,* April 11). "If the earth had been tilted a little more to the left, it probably wouldn't have happened," the narrator observes as flute music plays and scenes of the French countryside appear onscreen. "If the continents had waited a day or two to start drifting, it's doubtful. And if the rain hadn't fallen that day, or the moon hadn't been full, who knows? There might not be a town called Vergèze . . . or a spring called Perrier. . . . But luckily, everything happened just right. . . . It's perfect. . . . It's Perrier."

For Evian, which touts its "unique balance of calcium and magnesium" as well as the absence of "gassy bubbles," beautiful perspiring bodies strike poses above the banner REVIVAL OF THE FITTEST. San Pellegrino talks taste and health benefits in simple ads, claiming that, without fanfare or gimmicks, it has become the second-largest imported sparkling water in the country. "It's all a matter of taste," boasts the bottler, who goes on to extol the absence of calories and sodium and the presence of calcium and other minerals.

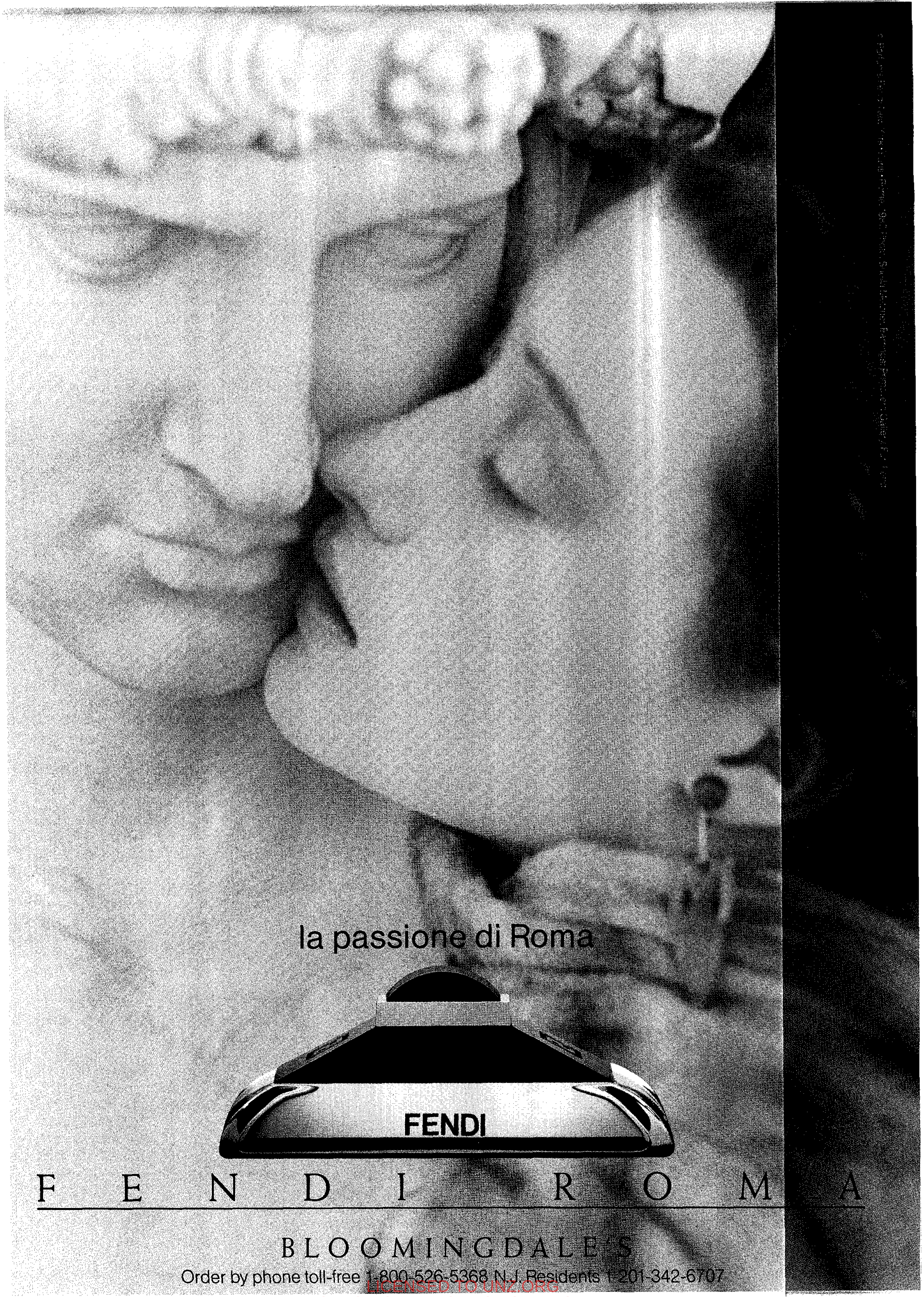
Vittel is promoted as a health drink in the West and South, in a print ad with the headline CLEANSES FROM WITHIN. Ramlösa focuses on its Swedish heritage, distinctive blue bottle, and "icy crisp and naturally refreshing" taste. Apollinaris does hardly any advertising now, but years ago it touted the water as a way to "replace fluids you lose when exercising."

The Mineral Water Company of Canada has brought a sense of whimsy and snippiness to Sparcal's advertising. Three tuxedoed connoisseurs, served by a gloved butler and perched next to an aquarium full of fish, complain that while there's water, water everywhere, there's "not a drop worth drinking." They disdain one sample for its "French aftertaste." "Near Lourdes," pronounces the second critic. "But no miracle here," sniffs the third. "Try Sparcal and you'll never have to taste water again," proclaims the voice-over. In print ads, Sparcal touts its "no aftertaste" theme and also focuses on the water's calcium as an important "mineral" concern of consumers.

Will Sparcal, with its dewy approach and its nod to good health, be able to quench America's thirst? Although he admits it's too early to tell, Carlos Martinez of Manhattan Beer, one of Sparcal's distributors, is optimistic. "It seems to show good movement. A lot more people are accepting it," he says. "The buyers are giving it a shot, and it looks like we might have a good product here."

Retailers are less excited. Sloan's grocery buyer Ed O'Flaherty says, "New bottled waters come in all the time—and go out too." And the owner of five Associated supermarkets, Morton Sloan, admits he's skeptical: "Sales are okay. Not great, not bad. But Sparcal is priced fairly high—about the same as Perrier [99 cents for a 23-ounce bottle]—and I don't think the world needs too many pricey waters from Canada."

The people at Perrier are not alarmed. "Bottled water was never destined to be a one-product business," says spokeswoman Jane Lazgin. "There's room for lots of variety. But then, Perrier feels pretty secure with its place in the business. We're not worried about a company's sneak attack." ■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FAST TRACK

EDITED BY ERIC POOLEY

STREET FASHION

Off-the-Shoulder

THE NEWEST DANCE-club fashion isn't a brand of sneaker or an oversize gold breastplate, but a black leather jacket—not the jacket itself but the way it's being worn. Style-conscious kids wear the jackets off the shoulder—while keeping arms in sleeves—and dance with the collar slung around the middle of the back.

Coat couture

Vito Bruno, who until recently ran 1018, the Latin hip-hop club, thinks the explanation is convenience: The kids want to avoid the lines and $2 fee at the coat-room but know that if they leave their coats unattended, they'll lose them. The half-off look started because it's too hot to actually *wear* a coat on the dance floor.

With the weather warming up, kids are sporting the look on the street as well. But some say that temperature has nothing to do with the off-shoulder style. A manager at Studio 54 has a simple explanation: "Like I say, it's just a trend." AMY VIRSHUP

PRICES

HERE'S WHAT SOME THINGS for Mom cost around town:

☐ Mother's Day card, at the Hallmark Party Basket (464 Madison Avenue), $3.

☐ One-pound box of Cameo Ballotin chocolates, at Godiva Chocolatier (701 Fifth Avenue), $28.

☐ Wicker basket of tulips, orchids, lilies, and iris, at Creative Atmospheres florist (485 Seventh Avenue), $25.

☐ Three-course prix fixe Mother's Day dinner, at Prunelle (18 East 54th Street), $56.

BRIEF LIVES

HOW TO WIN AT 'CHESS'

JUDY KUHN MAY NOT KNOW MUCH ABOUT the game of chess, but she appreciates the moves that led to her first starring Broadway role, as Florence in the Tim Rice musical *Chess* (page 87). In the London production, Florence was a British chess whiz, played by Rice's mistress, Elaine Paige. For Broadway, director Trevor Nunn made the character American, cast Kuhn—and touched off reports (hotly denied and quickly retracted) that Nunn and Kuhn were lovers.

It was a strong dose of international intrigue and romance, even for a musical that's *about* international intrigue and romance (Kuhn's saucy American falls in love with the Russian champ). But Kuhn has put the messiness behind her, survived endless rewrites, and emerged with a winning performance in the show, which opened last week.

"Through all the changes," she says, "Trevor always had a clear vision of what he wanted." Perched on a chair in her dressing room, Kuhn, 29, is girl-next-door friendly, relaxed amid the chaos because she knows her own work is good: Her lovely voice turns rock production numbers into revelations of character. Which is why the *last* change made by the show's creative team—Nunn, writers Rice and Richard Nelson, composers Benny Andersson and Björn Ulvaeus—was to have Kuhn sing the show's finale alone instead of with the company. What might have been just another crowded curtain-closer becomes, in her hands, a bittersweet lament. "During previews," says Nunn, "we tried five different versions of the end." After the ovation that followed Kuhn's solo, "the choice was unanimous," says Nunn, who first directed Kuhn in *Les Misérables* (she played Cosette, the suffering daughter of Jean Valjean).

The woman who's gotten her two big breaks in imported mega-musicals was born in Brooklyn and grew up in Washington, D.C., where her father is a civil-rights lawyer. She graduated from Oberlin Conservatory in 1981, moved to New York, and landed roles in *The King and I* and *The Mystery of Edwin Drood*. Now that *Chess* has finally opened and there are no daytime rehearsals, Kuhn says, "I'll be able to catch up on the rest of the world, and go to some Mets games." One thing she won't be doing, however, is playing games of speed chess on the street. "I always knew how the pieces moved," she says, "but even now I haven't gotten much beyond that." KENNETH M. CHANKO

Kuhn: Brooklyn-born girl in a British musical.

Photographs: left, John Chiasson/Gamma-Liaison; bottom, Claudio Edinger/Gamma-Liaison. Illustration by Guy Billout.

SCREEN GEMS

A NIGHT AT THE DRIVE-IN

THE TOP IS DOWN ON OUR boatlike '49 Packard convertible, so I settle back, look at the stars, munch some popcorn. It's a warm night. There's a couple necking in the back seat of the '59 Chevy parked next to us, and a foursome throwing popcorn in the Buick next to them. On the screen in front of us, Natalie Wood is snubbing James Dean in *Rebel Without a Cause.* "I go with the kids," she tells him, climbing into a crowded convertible and roaring off.

What feels like Saturday night circa 1959 at the Tri-State Drive-In in Joplin, Missouri, is actually a converted warehouse on Eleventh Avenue—the world's first indoor drive-in, and the last word in silly nostalgia. The "stars" are white lights, and the 36 vintage convertibles are parked in rows, pointed at the screen, waiting to share the drive-in experience with New Yorkers who never learned to drive.

The American Classics Drive-In (270 Eleventh Avenue, at 28th Street) is a toy belonging to Michael Dezer, 47, an Israeli-born entrepreneur who likes to spend—and earn—money in unusual ways. The drive-in ($5 per person on weekdays, $7.50 on weekends) is part of Dezerland, a fifties dreamworld that also includes an oldies dance club called Hot Rod, a memorabilia shop, and a museum with 200 antique cars. So far, Dezer claims he's spent $10 million on Dezerland.

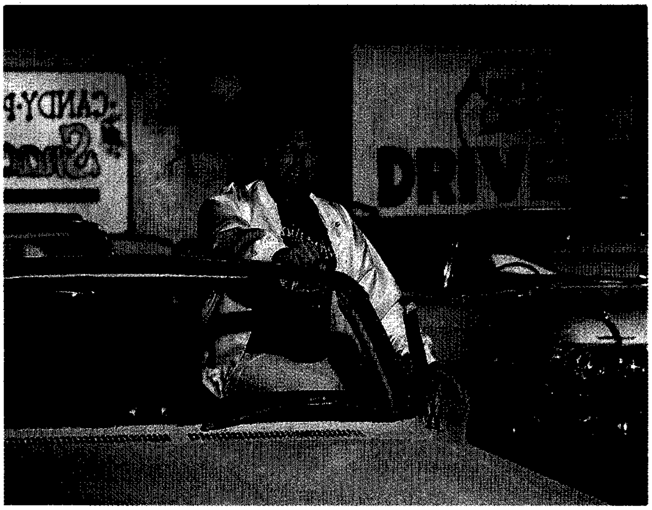
"I'm worth $100 million," he says. "I own 22 buildings in Chelsea." He is sitting in an office off the dance floor, leaning back in his chair, and eating blue cotton candy—his tongue and lips match the teal T-shirt under his white satin jacket. "I came to America from Israel in 1962, went to night school and got my degrees in advertising, marketing, and real estate. I worked hard.

"So this," he says, twirling the cotton candy around, "is my hobby. I used to take my girl out in my 1949 Plymouth and drive fast and go to the drive-in. And then I'd take her for ice cream so we could work it off in the back seat for the next two or three hours. That was in Tel Aviv."

In 1986, Dezer hired designer Sharon Kaynan to come up with a plan for the five-story, block-long warehouse Dezer had bought to keep his cars in. Kaynan came up with the drive-in idea and spent two years renovating the space. "It was very difficult," she says. "To Michael it's a hobby, but to me it's a job. He is Peter Pan."

"Every day we find a reason to celebrate," says Dezer, eating popcorn, drinking champagne, and watching the crowd dance. "I'm always happy."

KELLI PRYOR



Dezer in Dezerland.

LOCAL HERO

ADAPT and Survive

IN JANUARY, A GROUP called ADAPT (Association for Drug Abuse Prevention and Treatment) said that it would defy state law by giving clean hypodermic needles to addicts to slow the spread of the AIDS virus. The storm that followed, says Health Commissioner Stephen Joseph, helped persuade the city to move ahead with a needle program that Joseph had been demanding for a year.

ADAPT soon fell off the front pages, and its executive director, Yolanda Serrano, went back to what she'd been doing for years: visiting shooting galleries to deliver condoms and bleach (which sterilizes needles). Giving speeches. Raising two teenage daughters without a husband. Bringing doctors, lawyers, and bagels to the AIDS ward on Rikers Island, and fighting for the humanitarian release of those dying there.

"Yolanda is a *very* good advocate," says Dr. Joseph, "but she also puts herself on the front lines. She's a dogged, courageous person."

"She's like the Avon Lady," says Angelo Rizzo, a recovering addict. "At first you think, The lady is *nuts.* She's going into buildings the police won't go near, taking her life into her own hands."

The Avon Lady of AIDS prevention.

Serrano, 40, was born in Puerto Rico, lived in New Mexico and Missouri, and moved to Brooklyn in 1961. After a divorce 13 years ago, she put herself through college by working for victim-service and criminal-justice agencies. Then she became a full-time drug counselor. Six years ago, her patients started to fall sick and die. "They weren't organized the way gays were, and no one wanted to deal with them," she says. So Serrano joined forces with ADAPT, a nonprofit group founded in 1980 by recovering addicts. ADAPT now has 12 paid workers and many volunteers who tell addicts how AIDS is transmitted, pass out condoms and bleach, and refer addicts for treatment.

Serrano, a plump woman with soft-voiced authority, has a nonjudgmental manner that works with addicts but unsettles some city officials. "I'm there to provide the addicts with information," she says. "It bothers me when they're sticking needles into their arms, but I feel protective. I live my work 24 hours. When I sleep, I dream about the people who died that day."

ZOE CARTER

Photographs: top, John Stuart; bottom, Jodi Buren.

SOUNDS

Nonprofit Swing

SINCE ITS BIRTH IN 1985, the American Jazz Orchestra has been known for two things: wonderful concerts of big-band music that hasn't been heard live in decades, and awful crises that threaten to end those concerts forever.

Last week, for example, AJO founder Gary Giddins was preparing a night of music from the Jimmie Lunceford big band of the thirties and forties (May 5 at Cooper Union's Great Hall). He learned that two scores provided by a collector were missing entire horn parts. Giddins panicked, but musical director John Lewis (who founded the Modern Jazz Quartet) told Giddins he'd get transcripts of the missing parts from records. So Giddins turned his attention to guest star Tony Bennett—who had canceled.

"It's hard," Giddins sighs.

Lewis (left) and Giddins: New life for old jazz.

The jazz public is lucky that Giddins, a renowned critic, didn't know what he was getting into when he and Lewis decided to start a big-band repertory orchestra. The AJO gave one of the few complete performances ever of Ellington's "Black, Brown and Beige" and has played marvelous programs of Basie, Goodman, Benny Carter, and six others. For the night of Lunceford—the flamboyant Harlem bandleader whose orchestra had a trademark two-beat "bounce"—tracking down the music was especially difficult. A band member's widow, whose basement may harbor the bulk of the Lunceford songbook, wouldn't allow a search. ("She didn't want us going through her stuff.") So the AJO commissioned ten expensive transcriptions.

Neither Giddins nor Lewis takes salaries, the top-notch band plays for peanuts, and money is *always* a problem. "I know there must be a bunch of Lee Iacoccas around who grew up listening to these bands. I just haven't found them." Friends have advised Giddins to get more commercial, but he's getting more arcane—the next concert will feature the little-known Gerald Wilson. "Some people think we should be doing Stevie Wonder music," he says. "But if I compromise and fail, then I'll *really* feel like a schmuck." STEVE BLOOM

JIMMIE LUNCEFORD 2
"HARLEM SHOUT"
(1935-1936)

CHOW

THAT'S ITALIAN

THE CARIBBEAN CRAZE has cooled, Tex-Mex and Cajun are losing their spice, and the blush is off the French bistro. It's time for a new trend.

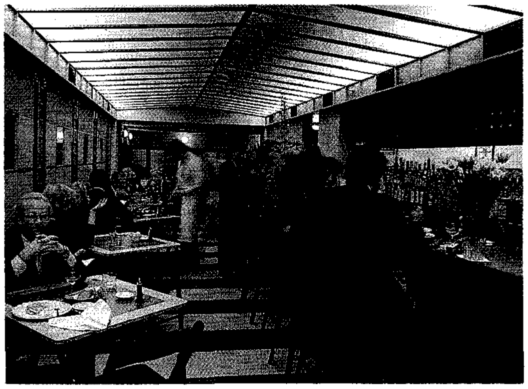
A half-dozen new restaurants are specializing in Italian country cooking—hearty, satisfying foods, mainly from Tuscany, Parma, and the Piedmont. It's part of what trend-trackers see as a move toward greater "honesty" in cultural life— *thirtysomething* instead of *Dynasty* on TV, pants instead of poufs in fashion, peasant instead of nouvelle cuisine.

Two of the most promising Italian country restaurants are Due (1396 Third Avenue, near 79th Street) and da Umberto (107 West 17th Street). Due specializes in robust fare—fried polenta (cornmeal rectangles) and the Italian flatbread called focaccia—but adds a helping of high style. Owners Luigi and Mauro Lusardi hired architect Charles Gwathmey and spent nearly $1 million on their sleek gunmetal-and-black café. Somehow, they've kept prices moderate.

In addition to the focaccias ($6.50 to $8), stuffed with butter and smoked ham or garlicky mushrooms, Due serves hot polenta topped with Gorgonzola ($6) and good risotto ($14). Tender cotechino sausage appears in a braise of white beans ($13).

At da Umberto, Tuscany is the source of an ever-changing array of appetizers ($7.50 to $8.50): seafood-stuffed peppers, broccoli focaccia, and many different bean, eggplant, pepper, and zucchini salads. *Le tout* downtown is here, hungry but willing to cool their Susan Bennis Warren Edwards crocodiles in the crush at the bar while they await a table. The front room is hectic—all action—and some may prefer the more tranquil back. But those drawn to rabbit braised with olives ($18) and roast stuffed loin of pork ($18) will feel at home in either room. Bistecca ($38), a big juicy steak for two; and ribollita ($5), reboiled (day-old) Tuscan minestrone that contains soaked bread as well as those white beans, will make you wonder what you ever saw in an oyster taco.

JANE FREIMAN


Gwathmey's sleek Due design.

TRUE TALE

WHEN I TELEPHONED DINERS Club to say I had just paid an overdue bill, the bright voice on the other end of the line had something to tell me, too.

"Well," she said, "I see you've been a member of Diners Club for *thirty* years!"

"Yes, I have," I said. "What does that entitle me to?"

"Absolutely nothing."

NED SCHNURMAN

Photographs: top, William Duke; right, David Kelley; bottom, Erica Lansner/Photoreporters.

macy's

N°5
CHANEL
PERFUME

RUTH RECOMMENDS

BY RUTH GILBERT

Over 700 cookbooks published by small presses are on exhibit May 9 through 27 at 20 West 44th Street. There'll be new, ethnic, vegetarian, and nineteenth-century works, all for your delectation.

AT CARNEGIE HALL

World-class violinist Miriam Fried presents a formidable repertoire, with pianist Roger Vignoles, on Sunday afternoon, May 8, at 3. Included are works by Mendelssohn, Bartok, and Lutoslawski.

'JUDGMENT IN BERLIN'

Sean Penn (left) and Sam Wanamaker are about to enter the court in this true story of a 1978 international incident in West Berlin. Martin Sheen has the role of the judge. The film opens May 6 at the D. W. Griffith.

DAKOTA STATON

The fabulous vocalist, one of the greatest jazz and blues singers we have, will be at Sweetwater's May 6 and 7 at 9 p.m. and midnight. She's been singing for 30 years now and is still fresh and beguiling.

'NO TIME FLAT'

Daniel Ahearn and Linda Cook in a scene from Larry Ketron's play about a screenwriter visiting a dying Vietnam pal. It's previewing now at the WPA Theatre and opens May 4.

CELEBRATION SERIES

Dancing the New Stories *celebrates American composers, choreographers, and authors with young artists under the direction of Jacques d'Amboise. It's at Alice Tully Hall May 10 at 10:30 a.m. and noon.*

Photographs: top left, Christian Steiner; bottom left, Martha Swope.

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NEW YORK

INSIDE GOSSIP

THE SCOOP ON SUZY, LIZ, 'RAT' REVSON, AND THE BIG FEUD

BY MICHAEL GROSS

DEEP DISH WAS DELIRIOUS. "DON'T YOU LOVE IT?" she asked. "Isn't it a hoot? *Isn't it delicious?*"

It was the day that Aileen Mehle—a.k.a. Suzy, the self-described Mount Rushmore of gossip—breathed fire from her column in the New York *Post* at a callow new competitor. James A. Revson of New York *Newsday* had accused her of printing a guest list for a party she hadn't attended in a column she wrote before leaving on a vacation in Mustique. Her response was headlined DEAR RAT: GET LOST, one of her kinder observations.

Deep Dish's telephone jangled. "It hasn't stopped," she said. "Everyone's *riveted*." New York's gossip community—a loose group of writers, press agents, tipsters, the tipped-upon, and climbers—was in thrall. But for the moment, Deep Dish, a well-born press agent, wasn't taking calls. Liz Smith, Mehle's super-gossip sister, was about to have her say on Suzygate on WNBC-TV's *Live at Five*.

"I am at liberty to tell you that New York society is rocking and rolling and reeling over the feud," Smith said with a ten-gallon grin. While reading from her rival's revilement of Revson, she flashed an unflattering photo of Mehle onscreen.

"It's the War of the Roses for those two dogs!" Deep Dish howled.

There was laughter all over New York. At *Newsday* the next afternoon, a staffer barely suppressed a smile over the sight of Revson being interviewed on TV, "trying so hard to be restrained." There was laughter even in Rio de Janeiro, where poor Blaine and Robert Trump were missing all the fun. They were dressing for a polo match when Blaine flicked on the TV and saw a still of Suzy. "Robert?" she called to her husband. "What is this?"

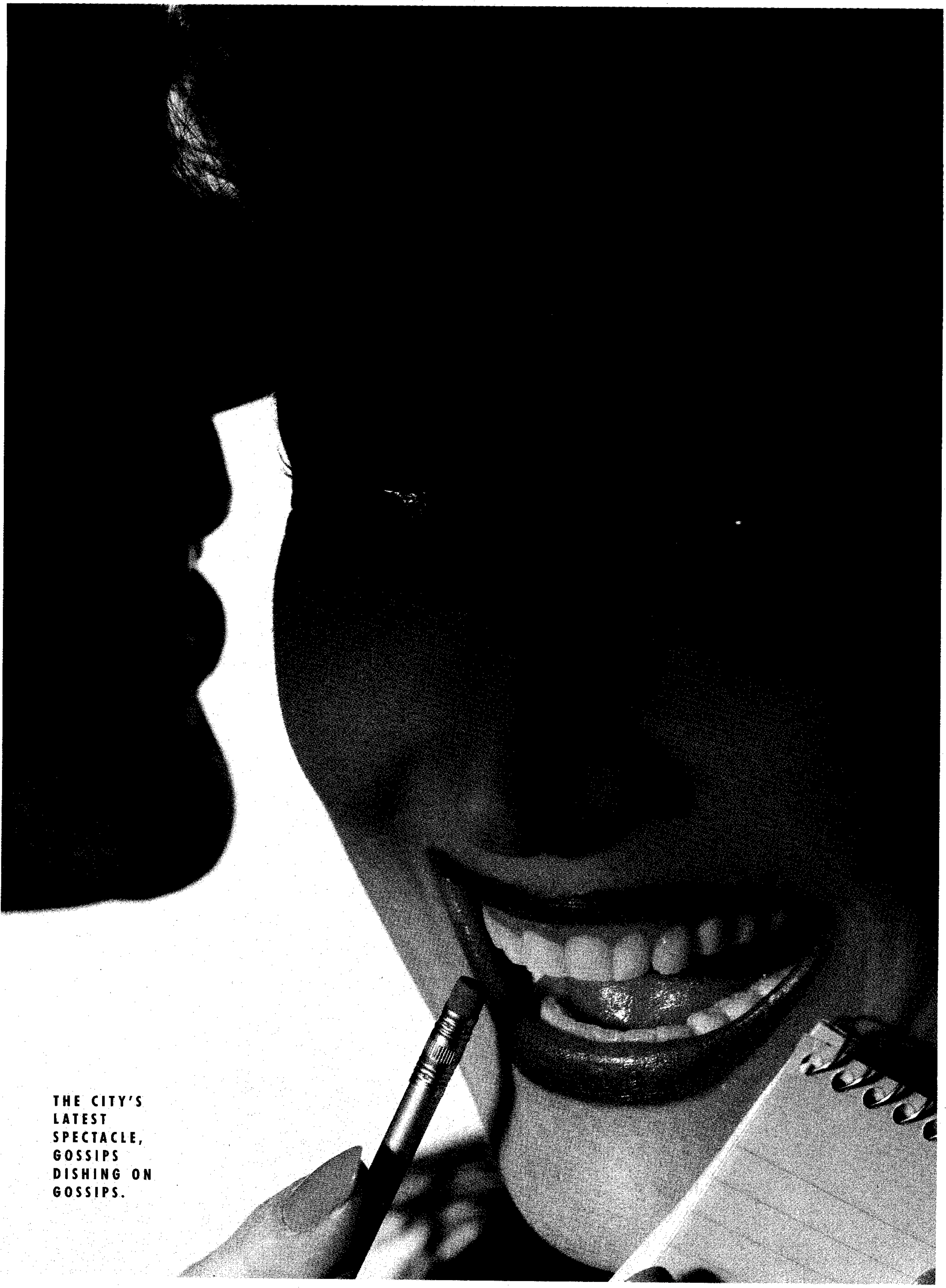
A good question. Suzygate offered the spectacle of New York's gossip columnists gossiping about themselves, and it shed light on a glittery—though sometimes shadowy—world, with its own hierarchies, feuds, and spheres of influence. The grandes dames of that world are Mehle and Smith, whose domains are different in theory but increasingly overlap. Mehle is often considered society's lap cat. She purrs about parties, promotes charities, and, many say, sanitizes her scoops in order to retain her unparalleled access to the haut monde. Her prime competitor is Smith, a Texas good ol' gal who mostly covers celebrities, though lately she's broadened her column's scope to include opinionated reporting on society, media, and public issues.

Then there is gossip's younger generation. William Norwich succeeded Mehle at the *Daily News* when she switched her pillar to the *Post* in 1985. He, too, covers society, though his subjects tend to be from the younger set. His gossip contemporaries include Richard Johnson, editor of the *Post*'s "Page Six." In its heyday under Claudia Cohen, "Page Six" was widely considered the city's bitchiest column, but it now seems more restrained. "It's a strange column," Johnson says. "It's about the rich and powerful, but during the day in their offices, not at night."

Johnson's immediate predecessor on "Page Six," Susan Mulcahy, now edits a similar page in New York *Newsday* called "Inside New York." But lately, it has been overshadowed by Revson's weekly "Social Studies" column, which he describes as "social commentary" as opposed to gossip.

To varying degrees, all of New York's gossips depend upon the city's press agents to give them leads (on which further reporting has to be done) and feeds (which sometimes end up in columns almost verbatim). This system has been in place since the days of Walter Winchell, who used to greet people he met with the question "Got an item?" These days, press agents represent everyone and everything from old, established charities to new products and the Wild Wealthy who've been dubbed Nouvelle Society by *Women's Wear Daily*. Employees

PHOTOGRAPH BY TOHRU NAKAMURA



THE CITY'S
LATEST
SPECTACLE,
GOSSIPS
DISHING ON
GOSSIPS.

Models: Vernice Gabriel, Tim Saunders of Ford.
Hair and makeup: Ricardo Marin/Thom Tamblyn, Inc. Wig: Theresa Wigs.

"NEW COLUMNISTS HAVE TO COME ALONG," SAYS LIZ. "WE HAVE TO BE KILLED OFF LIKE DINOSAURS."

of P.R. man Gustavus Ober, for example, say he smoothed the way into society for Kimberly Farkas. Generally, though, P.R. agents claim they represent people only as corporate icons. Thus, Marilyn Evins says she handles not Hethea Nye but her antiques emporiums, R. Brooke, Ltd. According to Deep Dish, however, the real payoff of such relationships is often the fulfillment of social ambitions.

ON ONE LEVEL, THE GOSSIP WAR WAS SIMPLY ANother periodic convulsion—a generational battle in the gossip family. "New columnists have to come along and knock us all off," says Liz Smith, who's been writing her *News* column since 1976. "Older people who are terribly successful, set in their ways, do their own thing, think the sun rises and sets in their ass, have to eventually retire or get knocked on the ass. We have to be killed off like dinosaurs."

Why shouldn't columnists like Mehle, who is seventyish, and Smith, 65, qualify as targets? Skewer-the-mighty reporting is on the rise—in many magazines, particularly *Spy* (in which a "Liz Smith Tote Board" tallies mentions of her favorites), and in books like Dominick Dunne's dishy *People Like Us* (which includes characters resembling Smith, Mehle, and Norwich).

Indeed, the 35-year-old Revson didn't do anything Mehle hadn't done herself when she was a newcomer and Winchell was New York's column king. "She was in '21' one night," one veteran journalist recalls, "and I overheard her talking about Winchell. She said, 'He's nothing. He's through.' She wanted to be Winchell."

On another level, the war was a deadly serious fight for prestige and—probably more to the point—money. Mentions in the right column can make and break reputations, careers, and products. Press agents around the city concur with George Trescher, who says, "No one sells benefit tickets like Aileen." Her importance and contribution to charity in the city are undeniable. But columns don't help only do-gooders. "Walter made me a multimillionaire," said his friend Sherman Billingsley, the owner of the Stork Club, where Winchell held court every night. A Liz Smith column on *People Like Us* doubled its orders, according to Dunne.

Columnists even help real-estate agents. "Let's say an agent's client has already made an offer on a co-op," says a flack. "Another agent will pass dirt on them to a column to sway the building's board against them." Mehle's coverage of real-estate agent Alice Mason's dinner parties can mean priceless mentions for million-dollar-apartment buyers.

The top gossips are paid well for their work. Winchell himself became a millionaire, according to a 1971 biography by Bob Thomas. Back in 1974, Mehle's annual earnings were said to be $166,000; throughout the seventies, she picked up an extra check—$12,500 in 1979, for example—for sitting on the board of Revlon, which was run by her friend and column subject Charles Revson, the uncle of her current nemesis. Smith says her syndicated column brings her $200,000 yearly, less expenses; she won't reveal how much NBC pays her, but says, "It's like stealing money." Norwich is paid about $80,000 a year, out of which he pays his own expenses. Revson won't reveal his salary, but his earning potential clearly increased last month. Literary agents and publishers were pounding on his door. "This idiot has become a celebrity overnight," fumes one social P.R. woman with close ties to Mehle.

TEXAS GOOD OL' GAL LIZ SMITH.

Revson's revelation also raised questions—not for the first time—about the ethics of gossip columnists, the deals some make, the gifts some accept. He'd opened a can of worms, but he failed to notice that the label read PANDORA's. Suddenly, members of the gossip community were happy to skewer one another by feeding reporters nasty blind items, few of which were backed up by substance.

"People send me lots of presents—flowers, champagne, caviar for Christmas—but nothing that's worth returning," says Smith. "I've certainly never been given anything that would turn my head."

"I get about 250 presents every Christmas," Mehle once told *Interview* magazine. The senders? "Everybody."

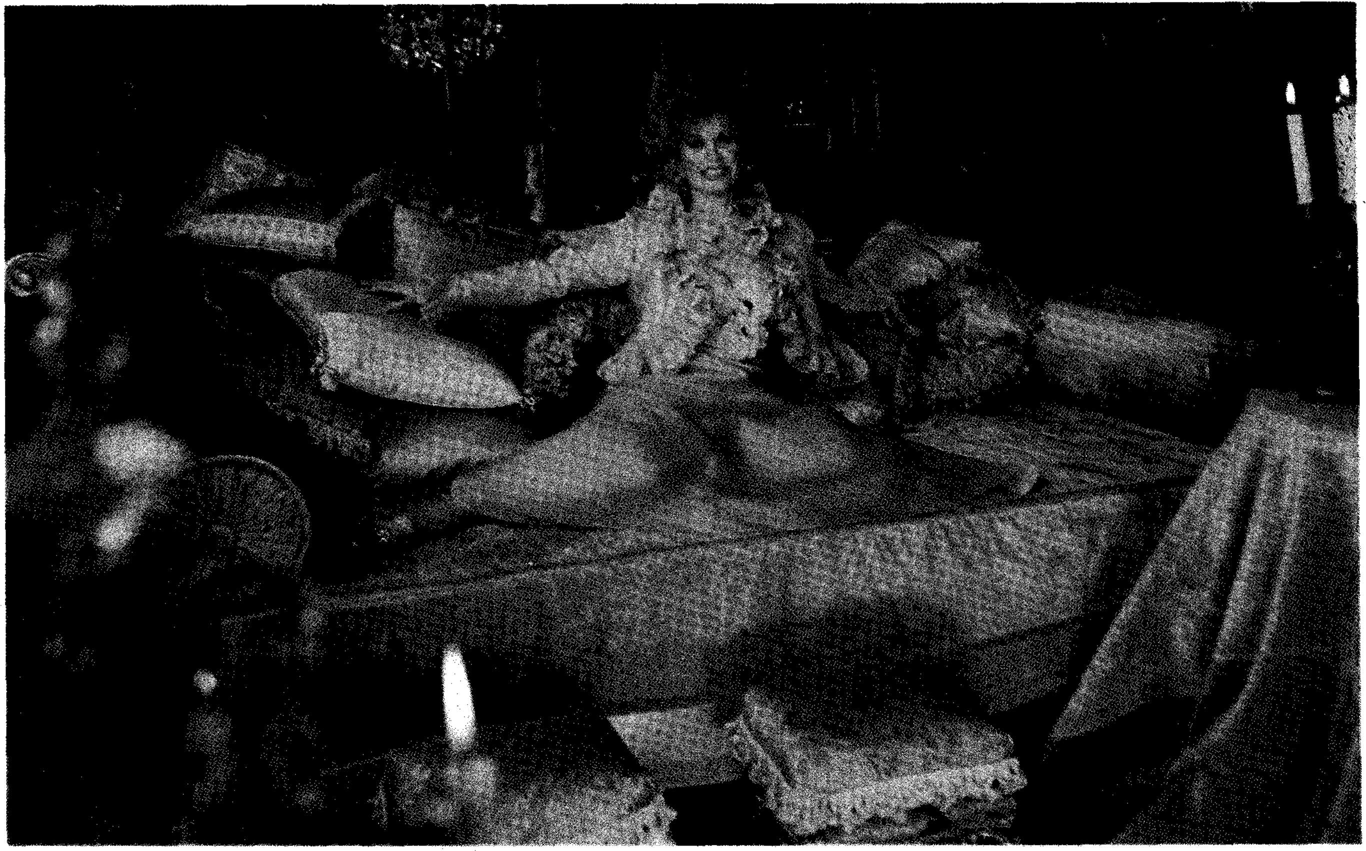
Nigel Dempster, the top London gossip, groused on *Good Morning America* that his U.S. counterparts are in the pockets of the people they cover. "American gossip columns . . . have to be friendly to their subjects," he said. "They cannot dare offend them because they'd be out of a job." The top gossips, in fact, often seem more like in-house-newsletter writers for society, celebrity, and business interests—a fifth column in the Fourth Estate. They apparently aren't heeding the admonition of Herb Caen of the San Francisco *Chronicle:* "Columnists who make friends lose readers."

THE COMMOTION ALL STARTED with Revson's column on Thursday, March 24. He opened by saying, "I want Suzy's job," because she doesn't "have to leave the house." He went on to name many of the guests who had *not* attended the party Mehle "covered" at the Metropolitan Museum. Smith, who'd been sent an advance copy by *Newsday,* followed with an item on Friday. Then a story on the fuss—written in a style that tried to mimic Suzy's—ran on the "Metro" front of Saturday's New York *Times.* Smith says the *Times's* coverage "canonized" Suzygate and made it legitimate news.

"It *was* news," says Claudia Payne, editor of the *Times*'s new "lifestyle" unit. "It was a *great* story," says another *Times* staffer, "and *we didn't have to do the dirty work.*"

The story probably would have ended there had it not been for the "Suzy" column on Wednesday, written after Mehle got back from Mustique. In it, she admitted that writing the museum column ahead of time had been a mistake, though she excused it as "common prac-

Photograph by Brian Quigley.



RELAXING IN HER LIVING ROOM.

tice." She went on to call Revson every name in the book, including "liar and snake." Mehle concluded by calling for a "Suzycott" of Revson. "Do not invite me anywhere if you invite him," she wrote. Then she closed with a warning: "His only reason for being is to shoot you full of holes." Even Frank Devine, the *Post*'s editor, described his columnist as "a southern lady on a rampage."

"Nobody attacks my reputation," Suzy says. "No matter how small they are, I'll swat them."

Once Suzy blew up, the rest of the media got on the story. Many reporters took the *Times*'s tack, writing their stories Suzy style, like bold-faced copycats. Television crews camped out on Suzy's East 68th Street doorstep and trooped through *Newsday*'s offices. ABC closed a news broadcast with a piece on Suzygate featuring correspondent Richard Threlkeld's tale of asking Mehle for an on-camera interview.

" 'Without me, darling,' " he reported her as having said, " 'you have no story.' "

Grinning into the camera, Threlkeld said, "Oh, yeah?"

Smith was clearly pleased. In the next three weeks, she ran ten Suzygate items. But happiest of all was probably *Newsday,* which acted like a puppy with a meaty bone.

The paper had good reason to run with the story. As Deep Dish puts it: "Nobody reads New York *Newsday.*" Editor Don Forst says that the paper's circulation (which he puts at 174,000) was unaffected by all the attention, though *Newsday* clearly hoped that Revson's column would be a wedge to help pry open the New York market. *Newsday* spent a year talking Revson into it. "When it first started," says Diane McNulty, the paper's media coordinator, "I put together a list of about 40 high-society types. We sent them copies to introduce the column." In the end, says Howard Rubenstein, who does P.R. for the *Post,* the episode created $20 million in free publicity.

FOR NEWSPAPER readers with long views, none of this was news. Walter Winchell introduced the modern gossip column in the twenties. In his 34 years of writing "On Broadway" on page ten of the New York *Mirror,* Winchell developed devices like the "Dear Boss" column signed by his "Girl Friday" (since borrowed by Smith) and signature phrases like Suzy's "Oh hahahahaha."

Like today's columnists, Winchell got many items from press agents, who provided him with pages of tips, sometimes even writing the entire column in Winchellese, in exchange for items about their clients.

"It's still really all about favors," says Deep Dish.

"What Aileen did is something everyone who ever filed a daily column has done. It's unavoidable," says George Trescher, a P.R. veteran whose jobs have included Caroline Kennedy's wedding and Andy Warhol's funeral.

"I use a lot of press-agent stuff," Smith says. "I almost always rewrite it. I very seldom find a press agent who I think writes as well as I do."

"It's an art," says Otto Grun of Les Deux Agences, another P.R. firm. "It saves them time, you see? They just add their little flourishes."

But half a dozen former and current press agents claim Mehle is particularly relaxed about using press releases. Sylvia Harrison, who used to do Broadway P.R., recalls that "items were messengered to the columnists. You'd see them in Suzy's column the next day, verbatim." An executive of another social firm adds, "I've written Suzy's column start to finish more than once. Sometimes she'll strike a name when she's mad at someone."

Asked whether she sometimes prints submissions from press

Photograph by Raymundo de Larrain.

"YOU HAVE TO KNOW YOUR INVITATION," SAYS A COLUMNIST. "YOU'RE ALWAYS ASKING, 'WHEN AM I COMPROMISED?' "

agents, Mehle said, "That is untrue. Absolutely not. How could they say that?"

Post editor Frank Devine said, "It sounds to me like a pack of press-agent B.S."

(Devine also denied yet another Smith Suzygate item—that the *Post* had approached Dominick Dunne to write a social column. Howard Rubenstein said that although no formal offer had been made to Dunne, he and *Post* publisher Peter Price had engaged in "some discussion.")

In the days of Winchell, celebrities and press agents were known to offer virtual bribes to columnists in the expectation of getting friendly coverage. Gangster Owney Madden, for example, once gave Winchell a car. Today, outright graft isn't really the issue; close relations are. Most gossip columnists are fêted, ferried, and fed by the people they cover. Some newspapers, like the *Times* (which doesn't run a gossip column, but does do social chitchat), issue strict policies against accepting such favors, but others, including the *News* and the *Post*, have looser standards.

"Thank God all journalism in America isn't as pure as the *Times*," says Smith, "or it would be as boring as the *Times*."

"You're relying on the good judgment and character of the people working for you," says *Daily News* publisher James Hoge. "I don't think there's a single set of rules."

Revson didn't mention, for example, that in the same week Mehle canned her columns, Smith was off on a South Pacific trip with her friend and frequent column subject Malcolm Forbes. (She'd also put eight columns in the pipe before leaving, but didn't make Mehle's mistake of writing about future events as if they had already happened.)

Is it straight to sail with Forbes and then write items about him? Mehle was friendly with and wrote about James Revson's uncle Charles. She used to take trips on his yacht, and he put her on Revlon's board of directors. Mulcahy has flown with Forbes in one of his balloons on a five-day jaunt to his château in France. Norwich has been the houseguest of some of his subjects.

"You have to know your invitation," says a columnist. "You're always engaged in asking, 'When am I compromised?' I can ride in Malcolm Forbes's plane, but I can't take a junket."

Most of today's columnists have been to Donald Trump's Palm Beach palace, Mar-a-Lago. Revson got his second Suzyzinger out of Mehle's trip there. Her sin, Revson said, was copying unchecked quotations from a brochure that Trump gives to his guests.

"I've been down there," says Smith. "But I always say they're my friends. I want the reader to understand where I'm coming from. It's impossible to not have this problem. That's the way of the world."

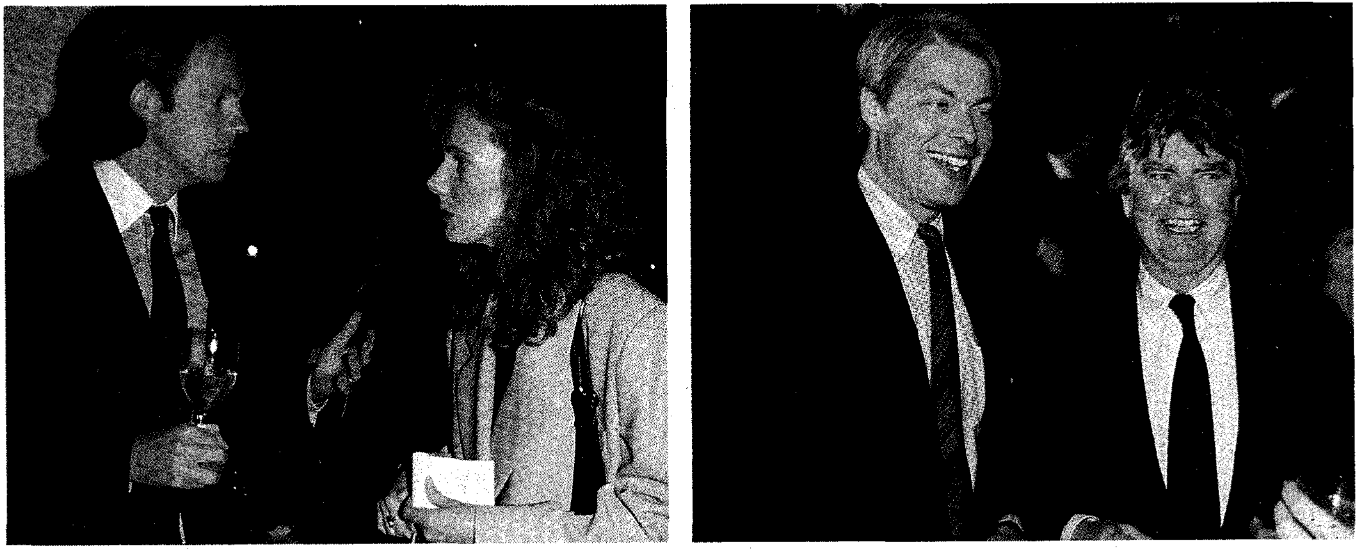
Winchell engaged in a series of bitter feuds. "His personal code demanded an answer to any criticism," Thomas wrote, "despite the advice of his associates that such retaliation only brought attention to the criticism and made celebrities of those who spoke against him."

Mehle has a similar inclination. "I'm nice. I'm smarter. I don't feud," she told me at one point. "But nobody attacks my reputation and gets away with it. No matter how small they are, I'll swat them." (Although we spoke several times, she wouldn't sit for a formal interview for this article.)

MEHLE WAS BORN IN TEXAS, TO A MOTHER WHOSE family, she has said, was descended from pioneers who held land grants in El Paso from the King of Spain. "My mother was born . . . right on the banks of the Rio Grande river, in a house called Harts Mill, a beautiful house," she told *Interview* in 1985.

Her life, she said, was right out of "Suzy"—"just fun, fun, fun, fun. Boys, boys, boys. Parties, parties, parties. We all had a wonderful time." Her first marriage—to Roger Mehle, a naval officer—interrupted her education at the University of California at Santa Barbara. Jan Cowles, the widow of *Look*-magazine publisher Gardner Cowles, recalls meeting Mehle in Miami at the end of World War II. By then, Mehle was di-

> James Brady pioneered a "juicy, bitchy" gossip style that peaked with Claudia Cohen on "Page Six."



NEWSDAY'S MULCAHY WITH ROBERT FORBES; BRADY (RIGHT) WITH JOHNSON OF "PAGE SIX."

Photographs: left, Bettina Cirone; right, Marina Garnier.

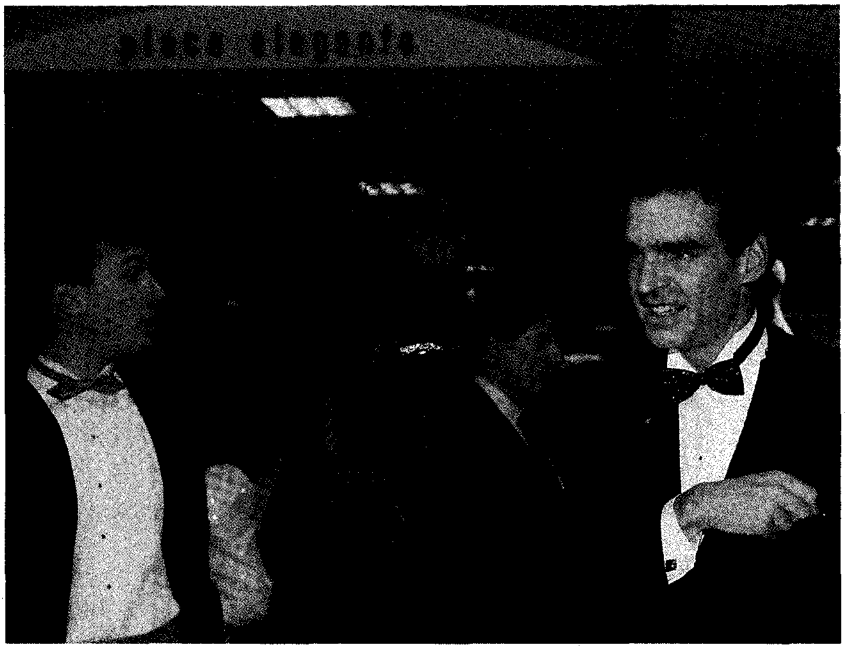
vorced and Cowles (then Jan Streate) was a reporter for the women's page of the Miami *Daily News*. "We were both young divorcées with young sons," Cowles recalls. "She said she didn't know what to do. I said, 'Why don't you write?' "

A story often repeated has it that Mehle approached the publisher of the Miami *Daily News* at a cocktail party in 1952 to complain about inaccuracies in the paper's social column. The editor supposedly challenged her to do better. "Not true," says Cowles, who recalls making the introduction, urging Mehle to write samples, and taking them to the editors.

Mehle chose to use a nom de plume because "she would go to all the parties in Miami and Palm Beach," Cowles says. "She was a voluble young woman. Very attractive. She was quickly accepted on her own. But it had to be a secret because if people had known who she was, they wouldn't have invited her." Her pseudonym, Suzy, was the name of the daughter of her new fiancé, Kenneth Frank.

Mehle's first yearlong foray in journalism ended when she and Frank married and moved to Washington. Six years later, they divorced. She moved to New York and was hired in 1957 to write a column as Suzy for Hearst's New York *Mirror*. Winchell was still considered the *Mirror*'s top columnist, though by then he was clearly in decline.

Revson's column is part of a *Newsday* effort to crack the New York market. "This idiot has become a celebrity overnight," fumes a Suzy ally.



THE 'SOCIAL STUDIES' MAN (RIGHT) AT A RECENT PARTY.

LIZ SMITH WAS BORN IN 1923 IN FORT WORTH. HER father was a cotton broker, and she has described her mother as "a beautiful Mississippi belle." She graduated from the University of Texas with a degree in journalism, married an Air Force officer, was divorced, and came to New York in 1949. After working at *Modern Screen* magazine, CBS radio, and NBC-TV, she got a job in 1958 at Hearst's *Journal-American*, helping on the column signed Cholly Knickerbocker, a society-gossip byline that had been through a number of papers and writers since its introduction in the New York *Recorder* before the turn of the century.

When Smith arrived, the column was the turf of Igor "Ghighi" Cassini (the brother of Oleg), who'd been running it since 1942. Like Winchell, Cassini coined phrases—"jet set," for example—and let others, Smith among them, write his column.

Smith's stint with Cassini ended in 1963, when writer Peter Maas exposed him in *The Saturday Evening Post*. "His column was for sale" to neophyte socialites who wanted their names in the paper, Maas recalls. "He was forever covering fashionable affairs crowded with friends of clients of Martial," an $800,000-a-year P.R. company Cassini owned. Maas also revealed Cassini's ties to another P.R. firm, based in the Bahamas, that worked for the Trujillo dictatorship in the Dominican Republic. Cassini pleaded nolo contendere to a charge of acting as an unregistered agent for a foreign government, paid a fine, received a suspended sentence, and went into self-imposed exile in Europe, where he remains.

Much to Liz Smith's distress, Cassini was replaced, in March 1963, by Charles A. Van Rensselaer, of the old New York family. "I wanted the job," she says. "I tried to get it. I'd been writing the column for five years." But Joseph Kingsbury-Smith, the *Journal-American*'s publisher, told her she didn't have marquee value.

That October, after the *Mirror* went belly-up, Hearst moved Mehle to the *Journal-American*, which for ten days ran two society columns. Finally, Kingsbury-Smith dropped Van Rensselaer and rechristened the column "Suzy Knickerbocker." By then, Smith knew Mehle. "I was Ghighi's ghost," she says. "I was nobody, no threat to her. She was always very nice to me."

A rival from those days, however, says she felt Mehle's sting. Doris Lilly, the author of *How to Marry a Millionaire*, tried writing a society column for the *Post* when Mehle was at the *Journal*. "She told people that if they invited me, she wouldn't come," Lilly says. "It became very nasty. She's tough as mule meat. That was the end of me." Contemporary gossips say Mehle's style hasn't changed. "Suzy is enemies with everyone," one columnist says. "She can't cotton to the fact that anyone else might write a successful column."

She certainly has little good to say about other gossips. In an interview with Steven M. L. Aronson, Mehle once described her competitors as "low-life, no-talent broads."

As it turned out, she outlasted many of them, just as she outlasted many New York newspapers. In 1966, when the *Journal-American*, *World-Telegram*, and *Herald Tribune* merged, Mehle and Winchell went along. Winchell's column died soon after the *World Journal Tribune* did. Mehle landed on her feet at the *Daily News* in 1967 and in the following years became the doyenne of New York society gossip.

IN FEBRUARY 1976, THE *News* HIRED LIZ SMITH. "AILEEN was very powerfully established within a certain upper-crust, hoity-toity, older, stuffier readership crowd," says Michael O'Neill, who ran the paper at the time. "She wasn't hitting the big target. I wanted somebody to zoom in on a younger, more with-it crowd."

Since Cassini's downfall, Smith had been free-lancing and working as the movie critic and entertainment editor for *Cos-*

Photograph by Mary Hilliard.

“I TRY MY BEST,” SAYS IVANA TRUMP. “I WORK HARD. I DON’T WANT TO GET IN THE MIDDLE OF THEIR PROBLEMS.”

mopolitan. “I said, ‘What about Aileen?’ ” she recalls.

She was right to be worried. After a few months of floating, Smith’s column was anchored—an important status symbol—on page six, “which was two or three or four pages ahead of Aileen,” Smith says. Later, Smith’s column was moved back, “but they never moved me behind her.”

The result was quite predictable. “A certain level of tension developed,” O’Neill says dryly. Though editors at the *News* sometimes cut out duplications, they couldn’t assuage Mehle’s consternation. “Liz caught on like wildfire,” says O’Neill. “It was devastating for Aileen. We kept it out of the columns most of the time, but behind the scenes there was sniping.”

“She never spoke to me again after I went to work there,” Smith says.

“It was quite apparent,” says one of New York’s top party organizers, “you were better off not having both of them.”

No wonder Smith relished Suzygate. “It was one of the greatest weeks in my life,” she says. “I’ve had twelve years of her attacking me!”

The feud between Mehle and Smith soon got entangled in another feud, between Smith and entertainment P.R. man Bobby Zarem. Smith says it began with a *Cosmopolitan* assignment to cover a tour by Sonny & Cher, clients of Zarem’s. While on the road with them, Smith realized that their marriage, to borrow a Winchellism, was about to go phffft. Her editors decided to kill the story. “Zarem went crazy,” Smith says. “He, I guess, never forgot.” Zarem says the real spark was his revelation that Smith was one of several anonymous contributors to a syndicated gossip column bylined Robin Adam Sloane.

In any case, when Smith won her *News* column and her *Live at Five* slot, Zarem began feeding Mehle entertainment scoops. In exchange, Mehle gave space to his clients—Elaine’s, for example.

“In his mind, he cast her as Glinda the Good Witch and me as the Wicked Witch of the West,” Smith says. “He wanted to protect her.”

Zarem started a poison-pen campaign against Smith, writing, he admits, “a large number of letters to a large number of people. I acted immaturely, stupidly, poorly.” Finally, the *News* interceded for Smith. She was “hotter than a pistol,” says O’Neill. “We passed word to this guy to knock it off.”

ZAREM’S FIGHT WITH SMITH WAS COVERED BY the *Post*’s “Page Six,” then the standard-bearer of a new-generation New York gossip: a meaner brand than the name-atop-the-column style exemplified by Liz and Suzy. “Page Six’s” adversarial tone was “born after Watergate altered the process of all journalism, including that involving celebrities,” writes Mulcahy in *My Lips Are Sealed,* a memoir that will be published in June. New columns were put together by anonymous teams of reporters, who ended what Mulcahy calls the “tacit agreement” between reporters and the reported-on “to keep the lid on certain sordid things.”

James Brady, who now writes a column for *Advertising Age,* is generally acknowledged to be the godfather of this new gossip, “this juicy, bitchy thing,” as he puts it. He helped hone the style first in the “Eye” column at *Women*’s *Wear Daily,* then in *New York*’s “Intelligencer,” and finally on “Page Six.”

When Mehle still worked for the *News,* “Page Six” liked sniping at her and Smith. In 1982, for example, it quoted Mehle as having called Smith “terminally eager” and “hysterical.” The column quoted Smith as having said that she was “astonished that [their mutual] editors let [Mehle] froth at the mouth like this.”

Those editors got out of the middle of the feud in the fall of 1985, when Mehle moved to the *Post.* “Evidently the *Daily News* forgot that her contract was expiring,” a columnist says. “They contacted her one day beforehand, but it was too late.” Roger Wood, who edited the *Post* during most of the Murdoch era, started wooing Mehle after Eugenia Sheppard, then the *Post*’s fashion/society columnist, died in 1984. “I saw her quietly five or six times over several months for afternoon tea, which is largely champagne,” he recalls. “She wasn’t an easy catch.”

The *News* at the time was going through a restructuring. Publisher Jim Hoge had created a new features section in the center of the paper and “put ‘Suzy’ there,” says Anthea Disney, then the features editor. Mehle never liked her new position. “She complained that her friends couldn’t find her.”

Sixty of those friends tossed a *bal masqué* cancer benefit “In Celebration of Suzy” shortly after she moved to the *Post.*

HER DEPARTURE LEFT A HOLE IN THE *News,* AND Smith recommended a young protégé she saw as a New Wave Suzy. He was born William Goldberg in Norwich, Connecticut, 32 years ago. By the time he was nineteen, both of his parents had died and he had begun to reinvent himself. “I was a rich kid who lost his parents,” he says, then corrects himself. “I always thought I’d be rich, but I wasn’t, was I?”

Still, he *met* many rich kids as he prepped at Pomfret, graduated from Hampshire, briefly taught grade school, and then earned a Master of Fine Arts at Columbia. He wanted to be a poet. He got to know Smith because he was a lousy one. Her friend Holland Taylor, the actress, comforted him when he was heckled at a reading.

After college, he wrote press releases for P.R. man Harvey Mann, worked for Eugenia Sheppard, and wrote profiles for Earl Blackwell’s *Celebrity Register.* He changed his name when a magazine rejected one of his story proposals, then accepted it after he resubmitted it under a Waspy nom de plume. “So we changed our name,” he quips. “I became William Norwich from Goldberg, Connecticut.” He came to the *News* in 1985 and describes Smith as “the mother of my career.”

“We wanted the next-generation Suzy,” says Disney. “We were not going to beat Suzy at her own game. While recognizing the importance of the major society players, Billy very much believed in the sons and daughters.” They also happened to be his friends and acquaintances from school and summer houseguesting in Southampton. “To do gossip well, you have to live it,” Disney says. “Billy was prepared to.”

Mehle, needless to say, wasn’t happy with his arrival. Though he described himself as “America’s most devoted ‘Suzy’ reader” and courted her assiduously, others say she sniped at him and saw that he wasn’t invited to parties.

Their relationship certainly wasn’t helped when Aggie Ash, the publisher of the Palm Beach *Daily News,* replaced Suzy’s column with Norwich’s last year. Mehle “has been inaccurate,” Ash says. “I go to these parties. I knew. More serious were the parties that were given for her as the honored guest. There was an implied threat if people who wanted to be in her column didn’t show. We’re pretty honorable. A reporter shouldn’t become part of the scene.”

Norwich continues to speak well of Mehle. He was conveniently out of town during Suzygate, and he’s the only gossip in town who hasn’t mentioned it in his column. “Respect must be paid," he says. "She makes a difference. She made a difference to me as a writer." And Revson's attack? Would he have written it? "No. Uh-uh. That's nothing I would do."

Other gossip columnists think that Norwich is too nice. "He's fawning all over these Waspy sorts who normally wouldn't have him in their homes," hisses one.

PERHAPS THE REAL REASON PEOPLE RESPONDED SO to Suzygate is that they're tired of toothless gossip. If so, Revson is well situated to dish with insight—he's got the bloodline to be a "Suzy" subject. His grandmother's last husband built River House, he says. His father, Joseph, who co-founded Revlon, raised his son in a full-floor apartment on Ninety-fourth and Fifth. James now commutes in his vintage Mercedes between an Upper West Side penthouse and a house in Sag Harbor.

The *News*'s William Norwich is the only gossip in town who hasn't mentioned Suzygate in his column. "Respect must be paid," he says.

ON THE BEAT WITH JACKIE ONASSIS.

He prepped at Trinity and the Cambridge School in Weston, Massachusetts, then went "back to the earth," he says, on a Canadian farm. Eventually, he graduated from Hiram College, in Ohio, then went to the graduate school of journalism at Columbia. After working at several small papers, he started free-lancing for *Newsday*. Hired as the architecture-and-design writer, he became a feature writer who turned out heartfelt pieces on AIDS. To balance that, he says, he also covered subjects like Prince Andrew and Fergie and the Paris couture shows. In March, he launched "Social Studies." "It's not gossip," he insists. "It's all in the inferences."

His first column, about social climbing, was relatively friendly, but in his second, he suggested that Kimberly Rockefeller, Nelson Rockefeller's granddaughter-in-law, was "an airhead" and a charity chairwoman who "means well" but hadn't "done her homework" about the cause she was promoting. In his third column, he was relatively gentle to Patty Hearst Shaw and praised her charity work. But she says, "It's foolish for him to write such mean things if he wants to do interviews."

Next came DESPERATELY SEEKING SUZY—and fame. "Hi, star!" called out a *Newsday* colleague as Revson walked by on his way to lunch a few days after Mehle's blast. "I hope Suzy's having as much fun as I am," the columnist replied.

He passed up his first chance to confront Mehle by turning down an invitation to the April 6 Moda Italia/American Cancer Society gala, organized by Ivana Trump. Mehle had been invited to stay for dinner and he hadn't been. "I'm not going to get dressed just for cocktails," he complained in a tone that might make Mehle proud.

As it turned out, Mehle didn't dawdle at the gala anyway. On her arrival, she walked to her table on the edge of the dance floor and began reading place cards. Barbara Walters. Nan and Tom Kempner. Donald Trump. One of the Italian co-hosts. Finally, she studied the cards next to hers. The tycoon Milton Petrie was on her left. The wife of UN Secretary-General Javier Pérez de Cuéllar was on her right. Liz Smith was sitting just across the aisle at Ivana's table, between two men. Mehle spoke heatedly to a man who walked away mumbling in Italian. Then she sat, but only through the hors d'oeuvres course.

Whatever, the "Suzycott" against Revson hasn't really been very effective. He can hardly be turned away from large charity or promotional events that are attended by other members of the press.

Smaller soirées are another thing. Suzy stalwarts—particularly column regulars like Anne Slater and Alice Mason and P.R. people like Evins, Ober, and Zarem—came to her defense. "She's a friend that we trust," says Reinaldo Herrera. Jerome Zipkin, Nancy Reagan's chum, called Revson's conduct "extremely unattractive."

Off the record, though, others questioned the wisdom of Mehle's response. "It made me wince," says one of society's great ladies.

Some brave souls refused to take sides. "I'd invite anybody," says C. Z. Guest. "I don't get involved."

Others did their best to exercise social diplomacy. On the weekend after the "Dear Rat" column ran, Pat Buckley invited Mehle to her country house and "forbade anyone to talk about it," she recalls. "I felt Aileen needed a rest." A few days later, in Le Cirque, Buckley told Smith she'd handled herself beautifully.

Budd Calisch, who deals with all the gossips, laughs when asked how he handles them. "There's a pill called Zantac," he says. "It's an anti-ulcer pill."

Ivana Trump seemed in need of one the morning after Mehle walked out of her Moda Italia gala. "I try my best. I work hard," she said. "I don't want to get in the middle of their personal problems. It's not fair."

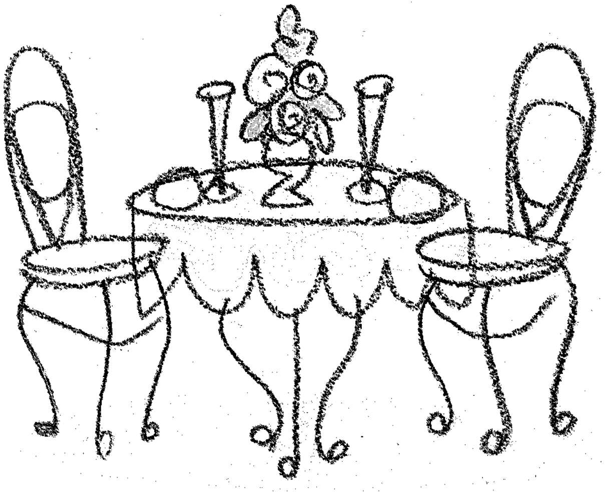
ON THAT, AT LEAST, SHE AGREES WITH MEHLE, WHO, more than anyone, wishes Suzygate would go away. "No more," she said, canceling an interview. "No more. No more. No more. Enough. Enough. Enough is enough. Enough already."

But New York's appetite for gossip is hearty. *Newsday* and Smith kept up their sniping. And the town keeps talking.

"At least it's a break from having to read about Nouvelle Society," says Deep Dish. "For that I'm truly grateful." ■

Photograph by Brian Quigley.

PLAIN & FRANCEY



By GAEL GREENE

MY GOURMANIACAL SCHIZOPHRENIA has me snapping at myself. One half almost believes it's worth selling your BMW to finance a trufflish pampering in France. The stunned other half thinks it's wiser to nurture your sickly greenbacks at home, buy $3 worth of leeks and potatoes, spray the air with musk and pretend it's truffle, sip a fruity Zinfandel... and tell yourself you're lucky you don't *have* to go to France.

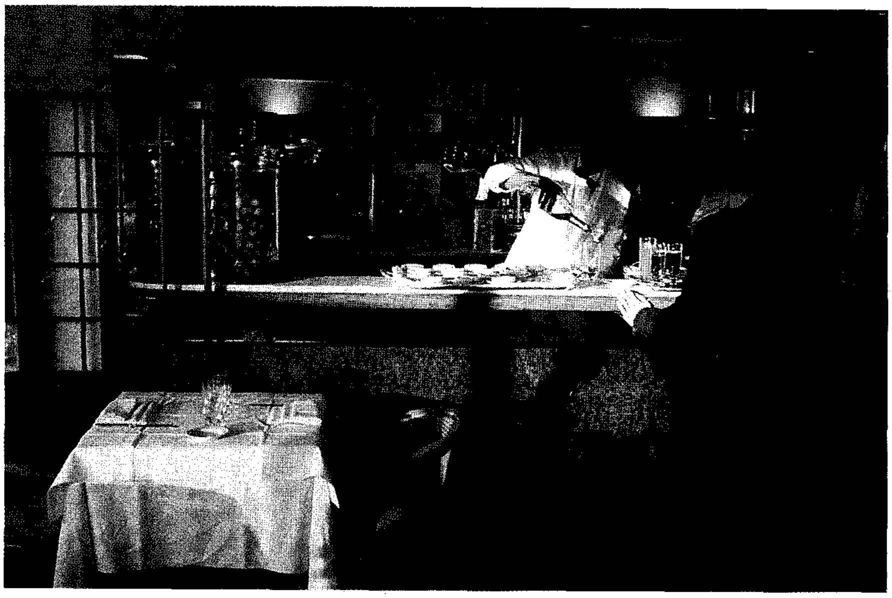
Amazing to think it wasn't that long ago we were star-struck innocents stumbling out of the Restaurant de la Pyramide south of Lyons, 1,000 calories richer and only $40 poorer. True, that was when the prix fixe lunch at Lutèce cost $9. But a couple of Sundays ago, with the franc at 5.4 to the dollar, two of us pledged $566 by plastic for dinner, one beer, a basket of fruit, the night, and breakfast in bed at a glorious three-star inn on the edge of Burgundy.

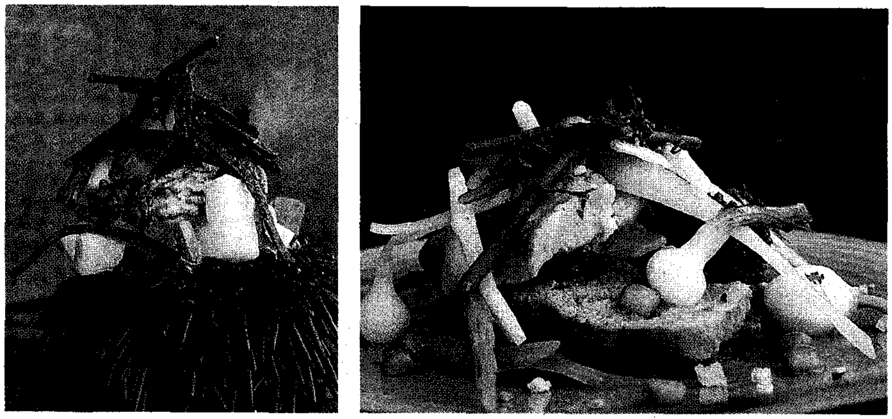
It's a double whammy: the puny dollar against the cellulite of French inflation. So you float a second mortgage to live it up abroad or scheme mean and tight in unsung hostelries or on prepaid package tours so you can splurge on dinner. For the sake of the kids' college-education fund, don't forget your umbrella: At Prisunic, the K mart of Paris, a frumpy model costs $40. Or aspirin: When the pharmacist asked $5 for the economy box, my headache magically faded all by itself.

No one needs a passport for sublime dining.

THE GRACEFUL ELEGANCE OF L'AMBROISIE.

Photograph by Georges P. Clemenceau





[MAISON BLANCHE'S SEA URCHIN AND REFINED TÊTE DE VEAU.]

America has bred and attracted its own gifted princes of gastronomy. Still, it's a romp to see what the kings are stewing.

PARIS

FOR THOSE OF US SERIOUS about our mouths, ten days on the Truffle Tour is more fun than a milkmaid costume by Lacroix. Indeed, that same Marie Antoinette mock innocence is a current cuisinary obsession. You can eat cod, mashed potatoes, leeks, and cabbage with vermeil forks in wildly decadent splendor. "Nouvelle cuisine" is dirty dancing—despised, pathetic, passé—but the gentrification of Grandma's cooking seems remarkably nouvelle to me.

Oh, well—a leek by any other name.... I haven't yet heard Marie-Hélène de Rothschild use Paula Wolfert's enthusiastic "good grub," but she did hail the roasted pigeon with dates, the tiny foie-gras-and-cèpe-stuffed ravioli, and the praline macaroons at **Maison Blanche** as "real food."

Where Marie-Hélène grazes, *tout* Paris also forages. Sleek gray foxes in $2,000 suits with exotic young beauties, movie stars, and cheeky whelps in blue jeans step over Clovis, the sleek white Labrador napping outside the glassed-in kitchen where José Lampreïa, equally sleek and all in white from sneakers to tunic, weaves green ribbons of leek into edible gift wrap for oysters in beef consommé. Portuguese-born, Paris-bred, Lampreïa claims to be self-taught. And his passion for olive oil, humble vegetables, sea critters high born and lowly, and homey oxtails—only slightly corrupted by a weakness for deep-fat frying and extremes of foie gras—is an irresistible mix of the pure and the perverse. It's wonderful too.

This is what the French call the California look—bare wood floors with scattered Oriental rugs, off-white walls and wraparound windows, wood-framed glass screens (creating heat buildup in status corners), and a greenery jungle with stalks of calla lilies. Crowded, noisy, lively... after worshiping in too many solemn temples, it's fun to unbend over seared sea scallops buried under shards of deep-fried battered vegetables, perfumed by sweet balsamic vinegar. Heavenly pale-green cream-of-lima-bean soup. Or a rich, almost caramelized oxtail under a coif of fried carrot strings. And diets are happily sabotaged by the gâteau Landaise—layered foie gras and potatoes in truffle butter.

Lampreïa's sea urchin is stuffed with vegetables and foie gras, its crown of truffle thorns mimicking the spiky shell. Leek gratin, a salad of black radish and cod, unutterably chic tête de veau, perfect langouste, a smoky haddock brandade, and the chef's fragrant mashed potatoes, heady with olive oil and chopped black olive, are all delicious.

Translucent disks of pulled sugar separate citrus fruit and sorbets in Lampreïa's brilliantly acid homage to Isabelle Adjani. Wine-purpled pears and ginger ice cream sport cinnamon-flecked sugar windowpanes too. A croquant of rice pudding is perfect crème brûlée with a scattering of rice. More fine madness is expressed in chocolate, praline, jasmine, and caramel. With coffee come chocolate truffles, candied orange peel, and warm, buttery madeleines.

"José didn't woo or want his first Michelin star," insists his *publiciste,* Yanou Collart. "He doesn't want to attract Michelin's bourgeoisie. He's already turning away 250 people a day." So reserve. And please don't step on Clovis.

Maison Blanche, 82, boulevard Lefèbvre (15e), 48-28-38-83. Closed Saturdays at lunch, Sundays, Mondays, April 5 through 15, September 1 through 15, and December 24 through January 3. Main courses $17.50 to $30, lunch menu $36. V.

ITS THIRD MICHELIN STAR THIS March found **L'Ambroisie** settled in a handsome Tudor apartment in the magnificent place des Vosges. Thick curtains soften doorways framed with marble. Stone floors, a tapestry, and tall ficus trees create unfussy elegance in a modest space, a graceful setting for chef Bernard Pacaud's unfussy, elegant cooking.

Tonight, the phones are out. Mme. Pacaud is gracious, but the staff seems distracted. Asked to find a good wine for under $45, the sommelier is quick to recommend a $35 Bordeaux that is not the least bit wonderful. Dashed at being defeated by our own penny-pinching, we brighten over a sprightly pumpkin mousse in a splash of acidy tomato. I know—sounds ghastly. But it works. A flying saucer of crackling sesame sits on perfectly cooked langoustines napped with a delicate curry sauce. Wild salmon wears a crusty mantle and the savor of olive oil with a crunch of sea salt. Grilled chicken thigh is crisply battered, too, in a devilishly piquant sauce. And the ox-

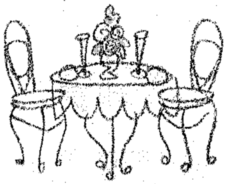
Photographs by Edouard Sicot.

ail is a voluptuous melt of beef.

Do the noodles seem a bit ough, the lobster and sole slightly istless in a fricassee with morels? erhaps I'm just annoyed because asked for one $52 portion so hree of us could taste . . . and the hree over-generous portions the itchen sent escalated the price to 80 on a bill of $380 for three. The hocolate soufflé is too bitter for ne, and Grand Marnier sabayon loes nothing for sublime pineaple sorbet. Indeed, though I love he clarity of Pacaud's touch, his ewel-box rooms, and these cabohon raspberries in tiny tartlets, I lon't feel a full-fledged three-star woon.

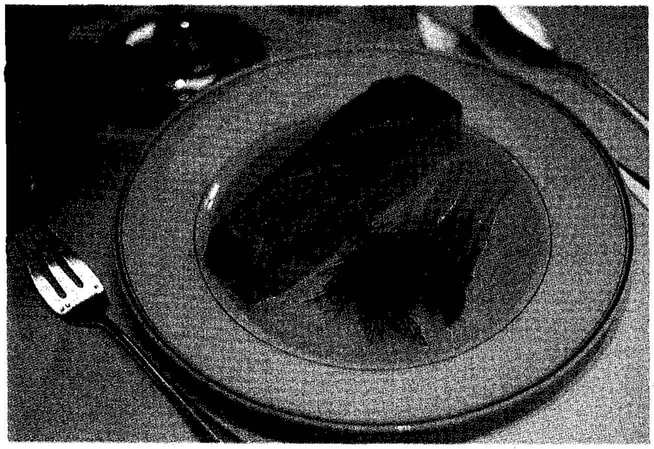
L'Ambroisie, 9, place des Vosges 4e), 42-78-51-45. Closed Sundays, Mondays, August 1 through 23, ind the month of February. Main ourses $24 to $63. M.C., V.

TOUT PARIS FORages at Maison Blanche, where chef José Lampreïa weaves green ribbons of leek into edible gift wrap for oysters in beef consommé.



THERE IS A FANCIFUL TILE salute to COMMERCE and INDUSTRIE flanking two indolent pink flamingos on one wall, but the carnivores t **Les Gourmets des Ternes** are oblivius. They argue and scoff and sip red vine (two and a half bottles gone on ur right) in this nearly-a-century-ld bistro where all that matters is unch—and the special "pièce de boeuf rillée."

What an amazing chunk of meat this s, tender and chewy all at once, with adnirable character—"from a female bull," friend explains. I'm assuming that's a ow with ambivalence, but never mind. rom the violet writing on the plasticacketed menu to the bistro classics—egg nd mayonnaise, radishes with butter, arichoke vinaigrette, mushrooms à la recque, tasty headcheese (not too bouncy)—all this seems happily familiar. Only the celeriac, shards rather than julienne, in a mustardy dress, breaks the rules.



CRUSTY WILD SALMON AT L'AMBROISIE.

For dessert and an after-dinner drink in one, order the baba. It comes with two bottles—rum syrup and spirits strong enough to wake a flamingo.

Les Gourmets des Ternes, 87, boulevard de Courcelles (8e), 42-27-43-04. Closed Saturdays, Sundays, and the month of August. Main courses $8 to $18. V.

IN THE FOOD-obsessed circles I nibble about in, **L'Ami Louis** is a Paris ritual, a ramshackle shrine to gluttony, immune to time and fashion. So religiously devoted are L'Ami Louis's regulars that the eating didn't stop even when beloved Antoine Magnin died last year at 84. The story is, Louis, the maître d', found him one day with a gun in one hand and a bottle of brandy in the other, failing fast. Antoine agreed to ride in the ambulance, but only next to the driver, and his last day on earth was full of joy, says Louis, "because his nurse was so beautiful."

Nothing is changed. The room is warped and preserved, forever shabby. Paul, the sullen ex-maître d', is gone, and Louis, plump and cheerful, welcomes you in English. He and the waiters twirl, a trio of Baryshnikovs, under the photo of Papa Antoine while the kitchen crew, three Tunisians who've been there twenty years, delivers the same massive slabs of ethereal foie gras (one portion easily clogs the arteries of four), the same garlicky snails, fat green asparagus, whole baby lamb, and crusty farm chickens, with fat fries—they'll bring thin ones if you ask, but not always crisp, not always brown, possibly greasy. (Don't be surprised if you find that the famous garlic-potato cake that haunts your midnight cravings is not nearly as good as its American clone at Chez Louis.)

No one will sneer if you share. In exchange, try not to cringe at the bill. Ours, with two bottles of wine and a platter of prime imported fruit for dessert, was just under $400 for four.

L'Ami Louis, 32, rue du Vertbois (3e), 48-87-77-48. Closed Mondays and Tuesdays. Main courses $22 to $41. A.E., D.C., M.C., V.

THERE ARE SIX FAIOLA brothers. And if you think you're seeing double, you are. Antonio and Claudio are twins. I suspect they've been taking lessons from Sirio. **Stresa,** the Faiola clan's small, no-frills joint behind the Plaza-Athénée, is as hot as Le Cirque and twice as crowded. Even now, Antonio is trying to shoehorn one of our quartet into a space already occupied by an outraged squatter. With a wave of his hand, he plants three fashionable X-rays on a banquette for two.

Lips pucker the air, collagened cheeks touch . . . everyone knows everyone in three or four languages. Ann Getty pops down for a moment to chat, then is led to Siberia, in the rear. "She can't know this restaurant," my Parisian pal notes, "or she would not cross the Maginot Line." At lunchtime, Stresa gets a media and movie crowd, and fashion icons from the couturier communes down the block. Ask for the back room only if you need to make a deal. Otherwise, conversations, even husbands, are shared.

After twelve days of *haut* devotion, the mouth longs for a simple bowl of pasta, a pizza . . . anything Italian. With the right connections—Lagerfeld, Ungaro, Belmondo, Lacroix can get you in—you'll find soothing spinach ravioli with just a touch of butter and a hint of cream, spicy penne arrabiata, and good enough carpaccio with tomato, Parmesan, and leaves of basil. When the spinach is weary, the veal carelessly cooked, the calf's liver listless and gray, club members do not complain. A moist and flavorful osso

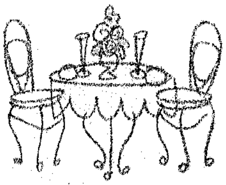
hotograph by Georges P. Clemenceau. Illustrations by Anders Wenngren.

bucco can save the day. X-rays don't eat, but we are happy with the chocolate cake.

A perch on the hot seat could run up to $50 (if you're pretending to eat) for the most modest wines and simple fare, but the floor show is priceless.

Stresa, 7, rue Chambiges (8e), 47-23-51-62. Closed Saturday evenings, Sundays, August 8 through 29, and December 20 through January 3. Main courses $13 to $26. A.E., D.C.

GUY SAVOY'S rare aiguillettes of duck breast, with the seared liver on spinach, is a must, and I love his pigeon's delicate cabbage-wrapped innards.



SHE CALLS HERSELF **Toutoune**—the pert platinum blonde, in a crisp white smock and red leather pumps, whose $27 prix fixe draws knowing Parisians to her nondescript bistro day and night.

A huge tureen of creamy garlic soup is set on the table to ladle as you will; it's sadly bland, so don't bother. Focus instead on Toutoune's house terrine—fresh, full of taste and texture, not the predigested baby food now in vogue. Today she has thrown together a lively mousse of cod and avocado, peppery hot.

The skate is a shade overcooked, the tasty coq au vin slightly dry, and the boudin in mashed potatoes lacks seasoning, but this is surely the best tête de veau I've ever tasted—a sublime gathering of tongue, brains, and muzzle, poached to juicy perfection with a bouquet of root vegetables and topped by a tangy sauce gribiche, a near-mayonnaise flecked with capers, pickle, and herbs. If you love to eat but have never quite found the courage to taste calf's head, this is your moment.

Cheese or dessert is included in your tab. The tarts can be gluey and primitive, but crème caramel scooped from the bowl is superb.

Chez Toutoune, 5, rue de Pontoise (5e), 43-26-56-81. Closed Sundays and August 6 through September 6. Lunch and dinner menu $27. V.

WHAT'S NOUVELLE? LA CUISINE BOURGEOISE. I can't believe how often I've read a variation on my eight-year-old headline—indeed, just four weeks ago. Excuse me. I'd get up and take a bow, except I'm paralyzed by this lump of tripe in my tummy. Whisks for hire and other food-world mercenaries sang the requiem for la nouvelle cuisine more than a decade ago.

Now, ten years later, we find a bit of blood sausage on a slice of apple at the most elegant inn. And even better, the great chefs—alarmed to think that one day only the Japanese will be able to afford their gourmand menus—are opening their own bistros. Indeed, Michel Rostang's **Bistrot d'à Côté**, in what was most recently a *crémerie* next door to his two-star *maison*, is such a crazy success, he will open a clone on the Avenue du Villiers this month. Tomorrow . . . who knows? It could be TriBeCa.

Is it a bit too cute, with its shelves of majolica, crockery, Art Deco radios and clocks—all of it for sale? Too cramped, with its bare postage-stamp-size tables, each of them different, pressed closely together? I find it cozy, cluttered, noisy, and warm.

Unlike the cotton-fluff baguettes at your classic bistro, Rostang's are whole

LES OBJETS ANCIENS SONT A VENDRE

AT MICHEL ROSTANG'S BISTROT D'À CÔTÉ, *HOMMAGE* TO LYONNAISE FARE IN A COZY SETTING.

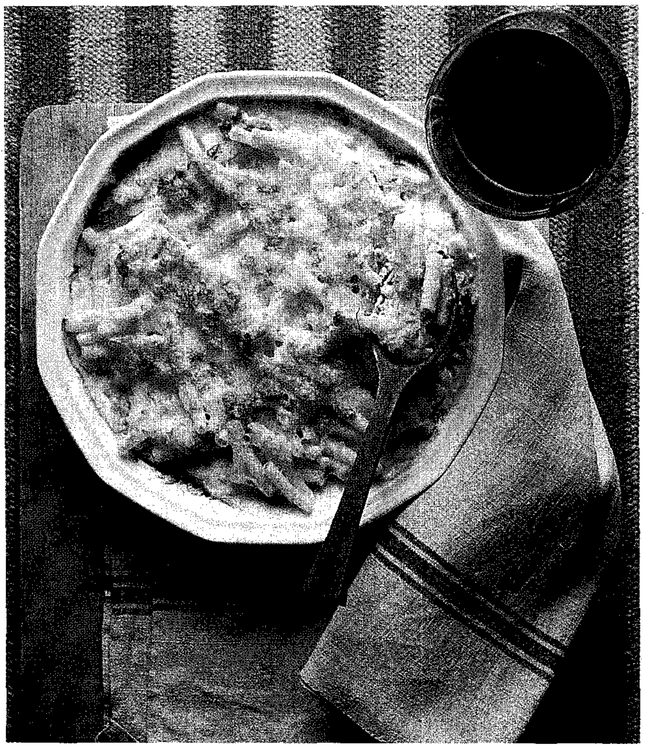
Photograph by Georges P. Clemenceau.

wheat and wondrously chewy. There are tiny niçoise olives on the table, wines by the glass, and a beef special of the day chalked on the blackboard. No old-time bistro ever saw an eggplant terrine this beautiful, with its crossed fillets of fresh anchovies and nail-polish-red tomato coulis. Lentils with cervelat sausage could use a gutsier dressing, but rounds of pig's snout in vinaigrette are heavenly.

The day's special duck stew with homemade noodles is a bit dry, but that lethal tripe—in the style of Léon de Lyon—is splendid, and I have to beg the waiter to take away my rich and crisp macaroni with bits of ham before I polish it off and have to be sent home wheeling my liver on its own trolley.

If you have room for the chocolate cake with pistachio sauce or a lovely crunch of apples (needing just a squeeze of lemon for perfection) or sorbets of whatever fruits the market favors, two of you can eat for $60 or $70, including a carafe of the house wine. And Rostang himself is likely to pop in from his pots next door to cheer you on and confer with his mother-in-law at the *caisse.*

Le Bistrot d'à Côté, 10, rue Gustave-Flaubert (17e), 42-67-05-81. Closed Saturdays at lunch, Sundays, and August 1 through 21. Main courses $9 to $15. M.C., V.



ROSTANG'S IRRESISTIBLE MACARONI GRATIN.

IT'S BEEN FOUR YEARS since my dazzling dinner at **Jamin,** five years since a desultory lunch that left me curious about the emperor's clothes. The hired mouths of two continents assure me Joel Robuchon is a genius. So here we are again in his tiny, fourteen-table salon, newly gussied up and very English—all cerise and apple green, with *faux bois* paneling, Venetian wrought-iron chandeliers, striped banquettes, handsome Christofle flatware and silver service plates, white orchids nuzzled against pink tulips, a giant block of butter etched with Jamin's signature dandy.

A shy perfectionist, Robuchon bakes his crusty but tasteless rolls twice a day, and everything on the plate is *très* Fabergé. A necklace of coral-tinged dots makes a two-tone sauce for dazzling lobster "en boléro"—with spikes of truffle and perfect rounds of tomato, avocado, and green apple the size of ball bearings.

Only men get menus with prices here (that's what cuts years from their life expectancies), but I've traded with my Gourmand Accomplice. "Good Lord... you've ordered a $100 starter," I congratulate one guest. She is thrilled. Okay, I exaggerated. The galette of truffles with bacon-scented onions is only $80, a miracle of edible architecture wafting its earthy bouquet noseward.

Robuchon, a country lad from the Loire, was an early crusader for the cause of rustic cooking, elevating pig's head to sainthood and reviving the glory of mashed potatoes with a baptism of butter. Mythic now are his lamb baked in a salt crust, his chicken poached in a pig's bladder, his gentrified ravioli—tonight's are plumped with juicy langoustine—his lavish hail of fresh truffle. But our rouget and the roasted "pastoral lamb" are merely good, not thrilling. And the barbue (brill) in its stunning chiaroscuro of overlapping truffle and celery circles is a dullard in a Galanos.

Jamin's ice creams are supernal, and the dessert cart's prize is an apple tart with a crumbly crunch of almonds. But the caramelized pear on a puddle of dark chocolate seems rather ordinary, and the crème brûlée has no crackle. We nibble candied orange peel and rich madeleines, numbed by the bill—just under $650 for our four. No surprise, the chef fails to show his face. We're convinced he's out there... doubled over laughing.

Jamin, 32, rue de Longchamp (16e), 47-27-12-27. Closed Saturdays, Sundays, and July 4 through 31. Main courses $18 to $92, tasting menu $127, truffle tasting $146. A.E., D.C., V.

MOST OF THE LISTED FISH specials are not available tonight at **Guy Savoy's** bright, lacquer-shiny, glass-partitioned contemporary digs, where Le Bernardin used to be. Dimpling, the baby-faced Savoy apologizes. He returned too late this morning from vacation in Africa to shop Rungis. No chef, no fish... already I'm impressed.

His simple salads, his haunting way with vegetables, his crush on spinach, his winter stews, and his affection for innards won Guy Savoy acclaim very early, and at times his touch has faltered. But two years ago, dining late and recognized, I was wowed by his art. Tonight, again, he's cooking his heart out.

A picket fence of baby leeks is a backdrop for silver-dollar potato pancakes topped with silver dollars of black truffle in a truffle-perfumed cream. Oysters are lodged in a jelled oyster glaze. And a wing of just-cooked skate paved with grilled potato rounds is napped with a tangy sauce dotted with cloves of astonishingly sweet garlic. The sweet-and-sour chicken is almost too salty, too intense, but shredded cabbage and a moat of cream soften the blow. Turbot grilled till its skin takes on a heady crunch perches on a pool of sea-tinged butter framed by ribbons of overcooked snow pea. What I love most about the pigeon is its delicate cabbage-wrapped innards, and Savoy's rare, almost raw aiguillettes of duck breast, with the bird's seared liver on vinegar-etched spinach, is a must. Asked to find us a budget red wine, the sommelier comes up with a good *haut* Medoc, Château Beaumont, at $35.

Alas, with dessert, the house begins to stumble. Ice creams too sweet; ditto the chocolate sampler, too-cinnamoned fruit, very mundane little cookies. Most refreshing: a creamy gratin of citrus or the tequila mousse with pineapple.

So far, the soaring tab of Savoy's tasting menu hasn't dimmed the fervor for his tables. But savvy and perhaps an ounce of pity has prompted him to open the Bistrot de l'Etoile across the street.

Guy Savoy, 18, rue Troyon (17e), 43-80-40-61. Closed Saturdays (except for dinner October through April), Sundays, and July 14 through August 7. Main courses $19.50 to $65, tasting menu $100. V.

Photograph by Edouard Sicot.

ON THE ROAD

NO WONDER MARIE ANTOINETTE is laughing. It's a delicious merger of Rousseau and rococo here in Monaco. No one worries about the price of gold. They simply plaster the walls with it and dip forks in it and feed you pig's feet or cannelloni. And as word of Monte Carlo's brilliant entry into the gastronomic Olympics scatters, they should lay a golden carpet between the venerable Hôtel de Paris and the Nice airport so food-obsessed pilgrims can't lose their way to the glittering **Louis XV**.

Is it a wee bit excessive, the thousand karats of faceted chandeliers in this gilt-and-marble rotunda with portraits of Louis XV's mistresses gazing down from dainty friezes? The period chests and podiums, real and fake? The golden wine cradles, flatware, and service plate that is never whisked away? Has Midas run amok? You don't make this major detour to feel at home. So unless you grew up in Versailles, you could honestly love this theater, the grand pampering, the staff's practiced snap and warmth. A few weeks ago, the president of Zaïre invited 90 friends to lunch in honor of his grandson's christening and emptied 42 bottles of Château Margaux 1945 at almost $1,200 each and spent $62,000. The two of us have reached a new high of delicious excess for a mere $250.

At the eye of Monaco's cuisinary hurricane is Alain Ducasse, recruited by Monaco's powerful Société des Bains de Mer, determined to put its tiny princedom on a gastrointestinal wavelength. How could he resist? The Monégasques promised him everything . . . building him a $3-million kitchen bigger than a high-school gymnasium, with computerized video so he can keep an eye on all nine workshops, his lobster tanks and fish pools, the bakery and the smoker.

Born in Landes, schooled in the kitchens of Michel Guérard, Roger Vergé, Alain Chapel—with a recent postgraduate course in *pâtisserie* with Gaston Lenôtre—Ducasse has moved his love affair with Provence and Italy to this wildly outrageous stage set. Here we are, being wowed by what he does with pig's feet and leeks, ravioli, potatoes, poking with gilded *fourchettes*. What a lark.

How romantic to be a pampered twosome. Yet I keep wishing we were a crowd, so we could sample everything. Here comes a waiter with far-too-irresistible breads. A busboy bustles up with sweet butter sculpted in the shape of beggar's purses and the famous salt butter of Echiré in a wooden tub. Two tasting menus—the "gardens of Provence" for me—is as greedy as we can get (and hope to survive).

There are possibly 50 vegetables, grasses, lettuces, and weeds of spring in Ducasse's larder. Tiny roots and onions ride in a pastry tart thin and crisp as a cracker, a clove of garlic glued into the lid as a handle—a dish both witty and delicious. The sharp tang of pecorino-cheese ravioli plays against the sweetness of coconut soup. An even more exotic gathering of greens, spiked with truffles, is followed by the humble and rarely seen cardoon—its taste half-celery, half-artichoke—in a gratin with truffles and marrow.

There is something silly about the chef's tightly furled, almost cigarette-like cannelloni—overgentrification, I call it—but his herb-flecked risotto with frogs' legs and wild asparagus is a beauty. And the luscious spit-roasted lamb, served with a small stew of its innards and socca—a hot little pancake made with chick-pea flour—gives a new elegance to that niçoise tradition.

Surrender to cheese if you're tempted, then brace yourself for a dizzying attack of desserts: Monaco's aristocratic version of tirami su in coffee sabayon with a lush and velvety bitter-chocolate sorbet, mascarpone sorbet melting into fraises du bois, or the dazzling namesake invention, Louis XV—chocolate ice cream tucked into praline layers that crackle on a haunting chocolate sauce.

And that's just what you order. Soon, the sorbet cart will roll in your direction, and the sommelier touting dessert wine. Forget about resisting all the candies and sugary tidbits, the warm madeleines in a napkin cozy. By the time five different sugars arrive in golden bowls, you could be weeping that you don't take sugar with your coffee.

Le Louis XV, Hôtel de Paris, Place du Casino, Monte Carlo, Monaco 98000, (93) 50-80-80. Closed Tuesdays, Wednesdays, and November 8 through December 21. Main courses $29 to $61, tasting menus $92 and $98. A.E., D.C., M.C., V.

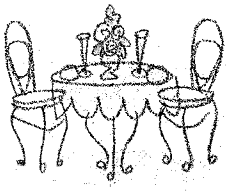
THE OUTRAGEOUS OPULENCE OF LE LOUIS XV, IN MONTE CARLO.

TRANSPLANTED TO THE RIVIERA, any chef worth his salt can't help but fall in love with the flavors of Provence—its bounty of splendorous fish, the vegetables that always seem sweeter, the berries and lemons that explode with perfume. Jacques Chibois was ripe for seduction.

Coming from the hill country of Limousin in central France, "where the food seems sad," Chibois is a fervent apostle of *la cuisine du soleil*. His sunny touch accents flavor and the integrity of ingredients, and is the consulting spirit behind the menu at Adrienne in our own new Hôtel Maxim's de Paris.

Photographs by Georges P. Clemenceau.

> HERE WE ARE AT Le Louis XV, being wowed by what Alain Ducasse does with pig's feet and leeks, poking with gilded *fourchettes.* What a lark.



Perhaps Easter Sunday lunch is not the ideal moment for Chibois or the stolid middlebrow dining room of the **Royal Gray,** in the Hôtel Gray d'Albion. Cannes is bleak and rain-drenched. The garden beyond the plate-glass window is desolate, though the room's giant burst of snapdragons and forsythia upholds the cause of spring. The burnt-strawberry-lacquered walls and the busy carpet seem even stodgier with Sunday's gathering of well-heeled fogies, the graying twosomes joined for an eternity in silence. But the crew in maroon blazers is efficient and professional, explaining in English without condescension, bringing just one glass of red wine . . . as if it were a rare bottle.

Chibois uses the plate as a canvas, arranging still lifes with wild greens and sweet seared sea critters, sculpting with pasta and chocolate, a passion of mixed blessings on today's $81 tasting lunch. His truffle salad could be a Monet—a split quail egg, reeds of embryonic asparagus, lily pads of field leaves, and a thicket of truffle rounds sheltering a celestial swamp of artichoke, foie gras, and string beans in a thin mayonnaise. I hesitate, not daring to destroy it, but then the truffle fumes overcome. Oh, well, it's not as if there won't be another Monet along in just a minute. And the taste enchants. Almost as dazzling is the salad of saint-pierre with shoots of intense lettuces and lemon-lively pasta, though the fish could be more carefully cooked. Lobster is a bit tough, too. But roasted langoustines on a swath of coriander coulis with tendrils of squid under a leaf of pasta is exquisite, as is baby lamb—four tiny chops spiked with cumin, escorted by plump violet artichokes, grilled shallots, and ribbons of scallion.

Easter has inspired the *pâtissier* to sculpt white swans in sugar to guard the petits fours—butterfly-shaped tuiles and peach-studded financière cookies. And though the "douceurs de sorbet" is a work of art (grapefruit, mandarin, and lemon sorbets) sandwiched between layers of chocolate (bitter, milk, and white), with rivulets of peach juice and vanilla syrup, the too-frozen texture reflects cruelty to sorbet.

But I'll grant genius a few lapses. As the 35-year-old Chibois works the room "the way actors do," he seems happy, and so do his well-heeled patrons.

Le Royal Gray, Hôtel Gray d'Albion, 38, rue des Serbes, Cannes 06400, (93) 68-54-54. Closed Sundays, Mondays (except for dinner in July and August), and February 1 through March 7. Main courses $19 to $49, dinner menus $59 and $72, tasting menu $81. lunch menu $35, A.E., D.C., M.C., V.

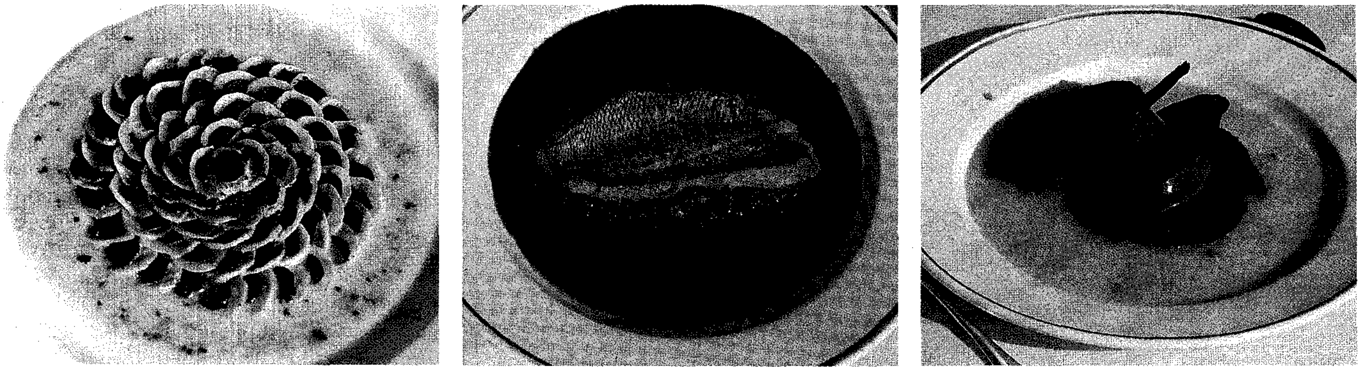
BERNARD LOISEAU STIRS HIS pots in the **Côte d'Or,** where once the late, great Dumaine reigned, in the languor of Saulieu, the town the autoroute forgot.

Chef Loiseau's purity and finesse are well documented. Even the crustiest critics have sung the legerdemain of his zero-cream sauces, the seduction of his all-vegetable menu—"legumes en fête"—the panache of his dorade (sea bream) suffused with the savor of near-melted shallots and red wine, dainty frogs' legs in an aura of garlic and parsley, or crab perched on a silken artichoke-and-crab mousse.

True, for a while he struggled to enchant with a medieval torture chamber of a kitchen and the musty little rooms of his fading old coach stop, knowing his two stars would never snag a third in such *douleur.* What could he do? He borrowed $1.7 million and sank a fortune into china, paintings, and country artifacts, sprucing up salons and rest rooms, creating an astonishing annex, every floor named for an idol—Dumaine, Troisgros, Bocuse. Each apartment hints at a different period fantasy, a set for a Cecil B. DeMille epic, duplexes with great bursts of marble exuberance, the ground-floor suites opening to a grassy lawn and hidden garden. Now he can offer shelter from $28 to $278, but still the traffic is spotty.

And yet he is smiling, his face boyish and eager below a retreating hairline. Early critics rudely called his cooking "*cuisine de l'eau*" because of its lightness. He prefers "*cuisine de jus*"—and his eyebrows soar with indignation when I ask if the artichoke mousse is made with cream. "*Jamais,*" he cries. "*Jamais.*"

The lovely bourgeois dining room is less than half full at lunch today. The sommelier has found a rich Clos de Vougeot from Moillard ("sent by the maker for us to try") and pours me a glass. A pale-green cool cucumber soup sets the mood—it tastes as fresh and clean as spring. My "holiday of vegetables" gets off to a shaky start with two mundane little basmati-rice-stuffed tomatoes, but a ragout of vegetables in beef jelly is a



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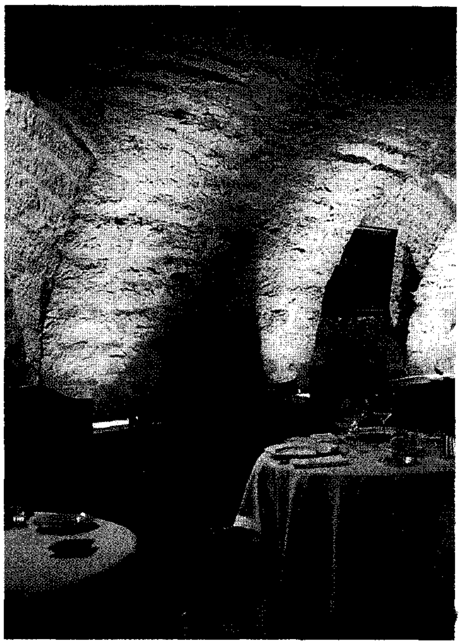
knockout. Next, a mosaic of celery-root and truffle rounds, then poached eggs sitting on a stew of fresh morels.

With cheese comes house-baked bread, whole wheat studded with fig and nuts. The sheer burst of fresh apple in a pale-green sorbet clears the senses for more—grapefruit sections on a caramelized crackle of puff pastry in a sauce of honey and praline, and sheer chocolate leaves with sublime ice cream in a sea of melted orange marmalade.

Loiseau was counting on that third star in '87. But the just-released '88 benedictions did not bless Côte d'Or. Domestic drama—Loiseau's discovering his wife in dalliance with the maître d'hôtel and throwing her out—may have made the fusty red book wary. So he's waiting, longing to redo the kitchen, his eye on some acreage next door. "Bocuse tells me this will be my year," he confides, rushing off for a night in Paris. "It's fun to be a bachelor."

Côte d'Or, 2, rue Argentine, Saulieu 21210, (80) 64-07-66. Main courses $20 to $52, dinner menus $54, $65, and $90, lunch menus $43, $54, and $109. A.E., D.C., M.C., V.

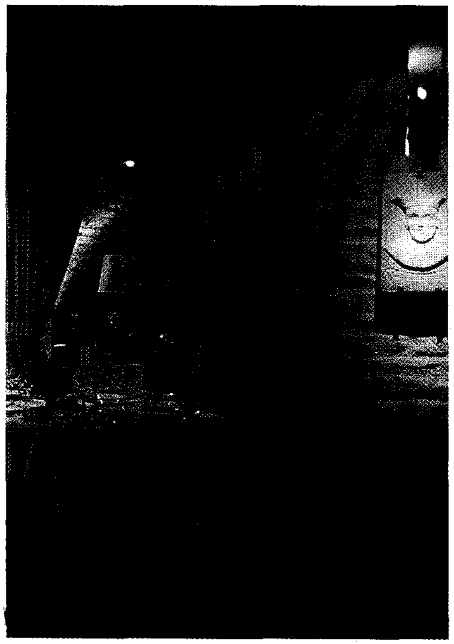


[JEAN-PIERRE BILLOUX'S

FRIENDS BACK FROM A gourmandisiacal mission in Burgundy are so high on the cooking of **Jean-Pierre Billoux** that we have passed up half a dozen star-studded Valhallas for this detour to Dijon. Just two years ago, Billoux moved from the sleepy isolation of small-town Digoin to the Hôtel de la Cloche. Lunch is served upstairs in the mirrored dining room or in the garden, dinner in the vaulted stone cave below, theatrically lit, with long, pale-yellow cloths and enchanting Limoges—a pastiche of flowers, butterflies, and a ladybug—all welcoming and cozy.

A chill drifts in, alas. The maître d' is neither amused nor challenged by my request for a Burgundy with good bouquet—"not too strong, not too light"—in the $45 range. He chokes back a derisive snort, then, clearly dubious, offers two or three bottles. His reluctant choice at $43 is, indeed . . . short and rather nasty.

Given the man's attitude—he wears it like armor, a defensive offensiveness—bile might have soured a lesser chef's efforts. But not tonight. The gifted Billoux has imagination, a confident hand, an assertive flavor palette, and a winning way with regional classics. I can't remember ever eating snails so powerfully garlicked, the garlic so perfectly balanced. There are a dozen tender fat beasts, each in its own crock, and against all wisdom, I'm dumping their parsleyed bath on Billoux's house-baked roll to the sticky end. Not that I am neglecting fragile nut-brown cutlets of sweetbread under a tangle of deep-fried leek strings, all scented with fruity oil and mellow vinegar.



STONE CAVE IN DIJON.]

Paillasson is a luscious cliché of the moment. We're seeing potato pancakes everywhere. These are a prop for slightly too soft langoustine, again with a hint of acid liveliness. Shared duck with olives is rosy pink and moistened with a heavenly blend of stock, fresh green olives, and butter, escorted by tapénade on croutons. The legs, returned to the kitchen for more cooking, are served, tasty but tough, with salad, as still another course.

Since our huffy host did not remind us that warm desserts must be ordered ahead, we are exploring the rolling cart,

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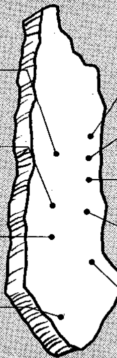

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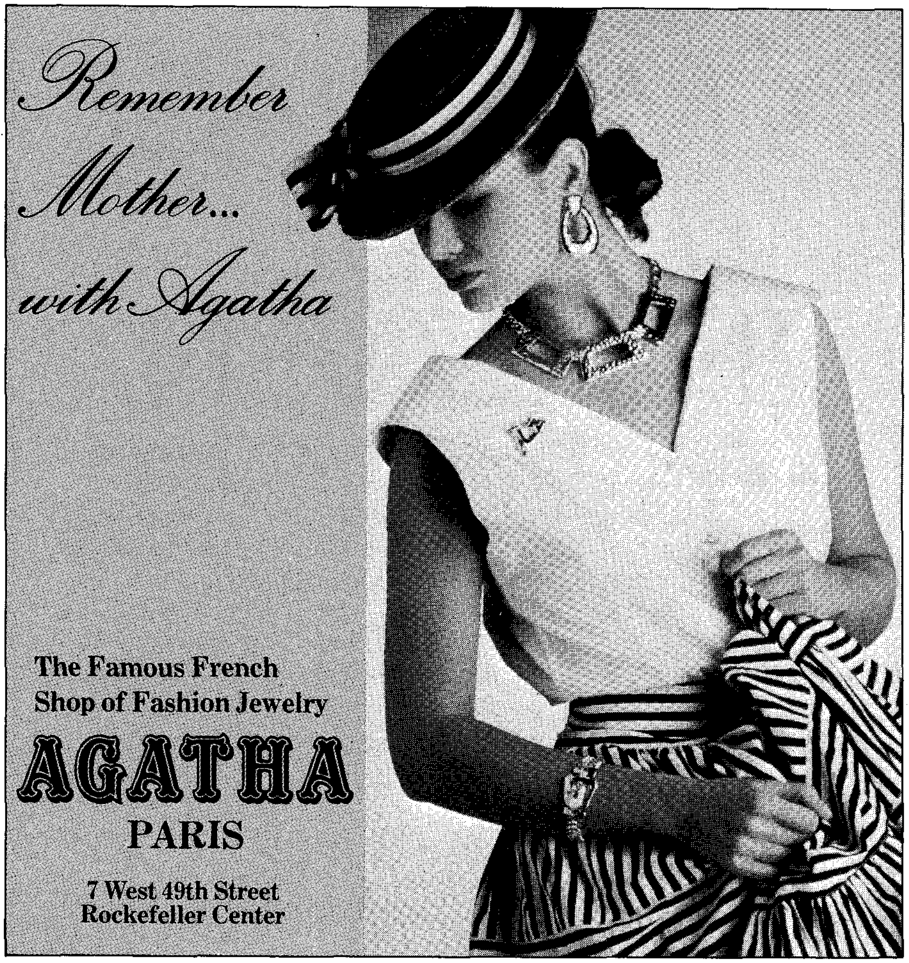
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settling on a trio in chocolate—a fudgy gâteau noire with nuts, thick chocolate cream in feuilleté, and dark, devilish flourless cake. Sorbets and ice creams seem a bit too sweet.

Jean-Pierre Billoux, Hôtel de la Cloche, 14, place Darcy, Dijon 21000, (80) 30-11-00. Closed Sunday evenings, Mondays, and the month of February. Main courses $18 to $96, lunch and dinner menu $65. A.E., D.C., V.

WHAT CAN AN ORPHANED foodnik do on Sunday, when most of Paris's serious restaurants are shuttered? Indulgence is just an hour or two away. And it's all superhighway to Joigny, where we're headed after Sunday morning at the flea market.

There, beside the River Yonne, is Michel Lorain's **A la Côte Saint-Jacques,** once his mother's boardinghouse, $2.8-million later a Michelin three-star, with indoor swimming pool and a subterranean stone passage under the highway to the lush new residence on the *quai.*

"You're early," Jacqueline Lorain greets us. "Would you like to look at several rooms and choose?" The first is the grandest, opening to the lawn. The second looks like a Victorian garden party. But I can't resist Apartment 32, with its marble bath bigger than our Paris hotel room, a skylight, and a sliding door to the terrace—a chance to sun in the tub. We call for fruit and nuts; a metal basket woven with leaves and flowers arrives, plus a tiny trunk filled with walnuts ($11).

There is time to hike along the river and soak in bubbles and photograph night sneaking in. Most of the weekend crowds have gone and the one dining room in use is not quite half full, but the family dances attendance—warm and welcoming yet formal, proper, professional. Only a waiter's inelegant stacking of dirty plates jars the perfection.

Does Mme. Lorain—the cellar master, fluent in three languages, greeting each arrival—recognize a critic? If so, she pretends not to until we leave. And it's easy to persuade her to ask the chefs—Michel and their son, Jean-Michel—to give us two different tasting menus, a challenge of timing. There is a subliminal buzz, electric expectation in the air. This once, we'll splurge on a Vosne-Romanée. At $84, it's modest on the house's grand list but a blow to our budget. And worth it.

My friend, on his first trip to France, would prefer oysters shimmering on the half-shell without the fuss and doodads tattooing his plate of oysters in a jellied "terrine oceane." But I will always forgive fuss when the flavor comes through. And it does, even more so in the vibrant gazpacho with curls of langoustine and ovals of zucchini purée arranged like petals around a core of minced pepper. Gently smoked sea bass with caviar in cream bursts with flavor. Small fillets of rouget swim in a fiery peppered sauce.

One of us is served a pallet of voluptuous seared foie gras dotted with fresh currants; the other, sweetbreads overwhelmed by a too-intense sauce. The ribs of a young hare are like toothpicks, the flesh juicy and mild. And the chef's whole truffle wrapped in cabbage is an earthy triumph if you've developed a truffle craving, a joke if you haven't.

The papa chef makes the rounds, lean and ruggedly handsome—a little French girl looks up at him in awe, as if he were a movie star. Now chef Jean-Michel tours the tables, and then Madame again—the Lorain quadrille, very deft and stylish.

Cheese, too? Of course. It's time for the punch of époisses from the neighborhood, and Roquefort with nut-studded bread. Now we could be nouveaux riches buying jewels; the table is quickly aclutter with edible baubles—caramels, nougat, chocolates, lemon tartlets, macaroons, jellies, and "la suite des desserts au chocolat." A baby soufflé, bitter and grown-up. Two wings of cake on a sea of white chocolate. Ice cream under a mint leaf. And a demitasse of pudding. Plus the inevitable chocolate truffles.

[MICHEL LORAIN'S TRUFFLE.]

Yes, upstairs our room has been straightened, the bed remade, the nutshells banished. I don't know much about chemistry. All I know is I never want breakfast till it arrives. This $26 tray for two has everything—luscious jams worth eating all by themselves, yogurt, croissants, fresh-baked bread, even soft-boiled eggs.

The farewell is even warmer than our welcome. And why not? We're leaving $556 behind. If fate has dealt you the proper bank account, you may feel you got your money's worth. Still, it's chintzy to charge $5 for the garage.

A la Côte Saint-Jacques, 14, faubourg de Paris, Joigny 89300, (86) 62-09-70. Closed January 2 through February 2. Main courses $20 to $44, tasting menu $83, lunch menu $46. A.E., D.C., V. ■

hotograph by Georges P. Clemenceau.

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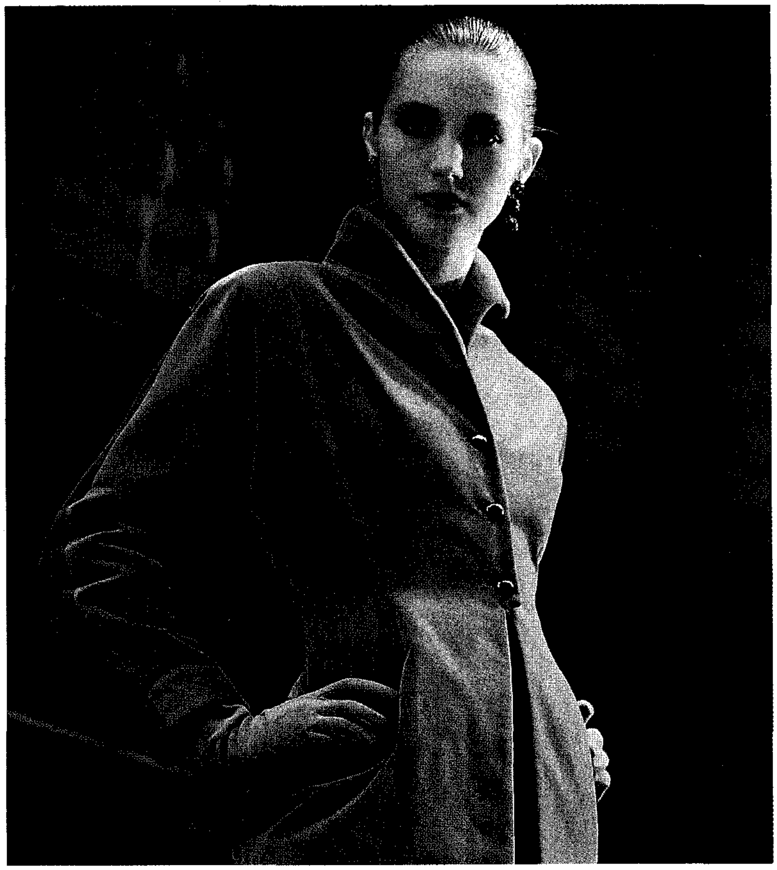
By Wendy Goodman

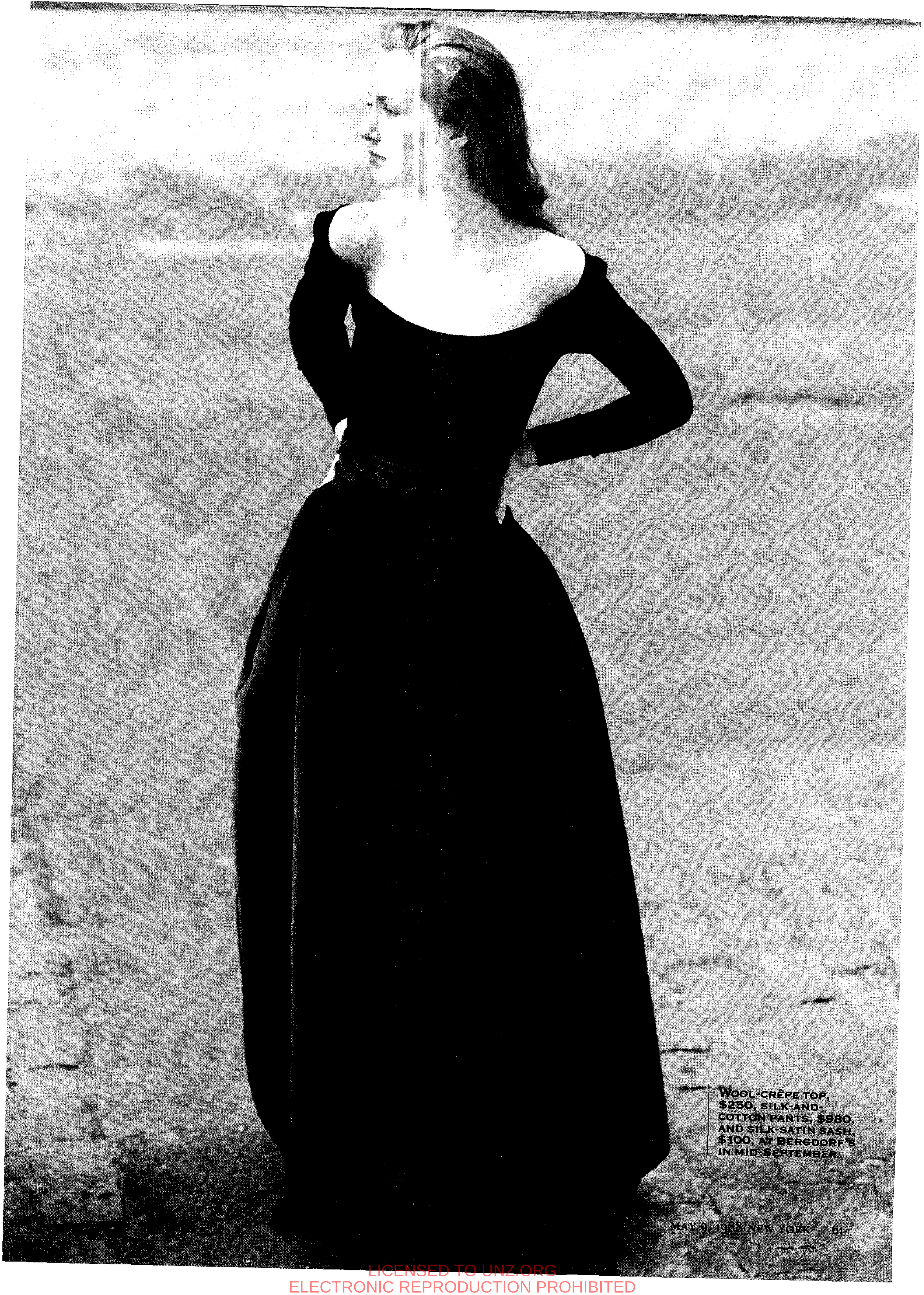
SHOOTING STAR



Cotton-velvet jacket, $410 at Bergdorf Goodman in mid-September; rhinestone earrings by Cynthia Rybakoff, $110 at Linda Dresner (484 Park Avenue, near 59th) in mid-September; gloves by Portolano. Model: Cecilia Chancellor of Name.

The inspiration for his first fall collection was *King Lear,* says Isaac Mizrahi. "I love the sense of the cold, of people wrapped in layers of woolens." But the clothes he showed were thoroughly modern, the models wrapped not in blankets but in glamour and youthful sophistication.

PHOTOGRAPHED BY
OBERTO GILI



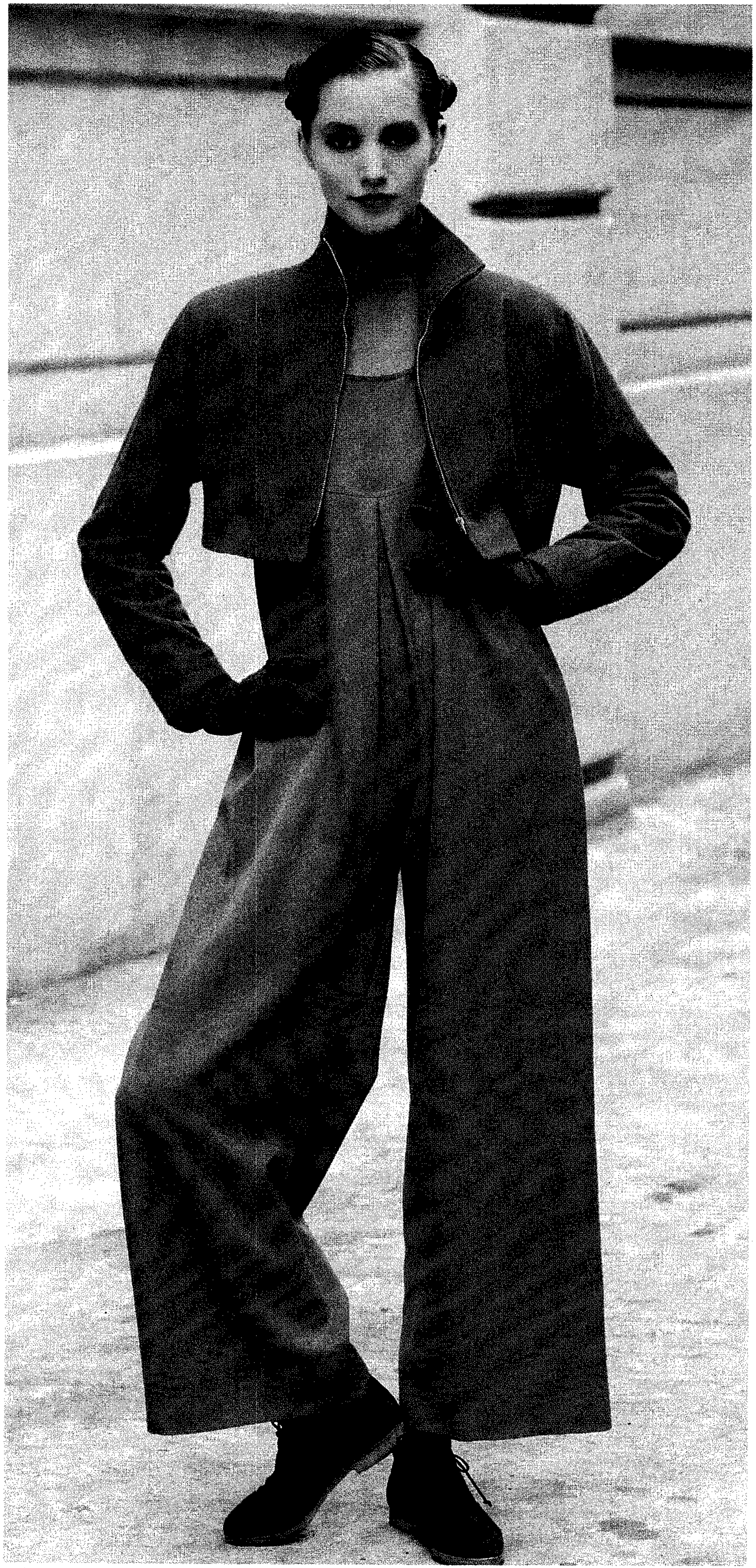
Wool-crêpe top, $250, silk-and-cotton pants, $980, and silk-satin sash, $100, at Bergdorf's in mid-September.

WOOL-MELTON BALMACAAN, $760, WOOL-FLANNEL SHIRT, $395, WOOL-JERSEY TURTLENECK, $275, AND WOOL-JERSEY PULL-ON PANTS WITH FEET, $285, AT SAKS FIFTH AVENUE IN MID-AUGUST; SUEDE BOOTS BY MANOLO BLAHNIK FOR ISAAC MIZRAHI, ABOUT $350 AT MANOLO BLAHNIK (15 WEST 55TH STREET) IN MID-JULY; GLOVES BY PORTOLANO.

Presented to rave reviews, Mizrahi's show was splashed with bright color—orange with yellow, pink with rust. There were Empire-waisted jumpers and dresses, wide-cut pants for day and evening, and romantic sweeping skirts. Many pieces were in wool crêpe, a favorite Mizrahi fabric. "There's a wonderful play to it," he says. "You can mold with it; it's like clay."

Mizrahi had asked Manolo Blahnik to design a "Hush Puppy–type" shoe, and the resulting suede desert boots looked surprisingly right with almost all the clothes, whether long skirts or jumpsuits, lending them an extra dash of spirited assurance.

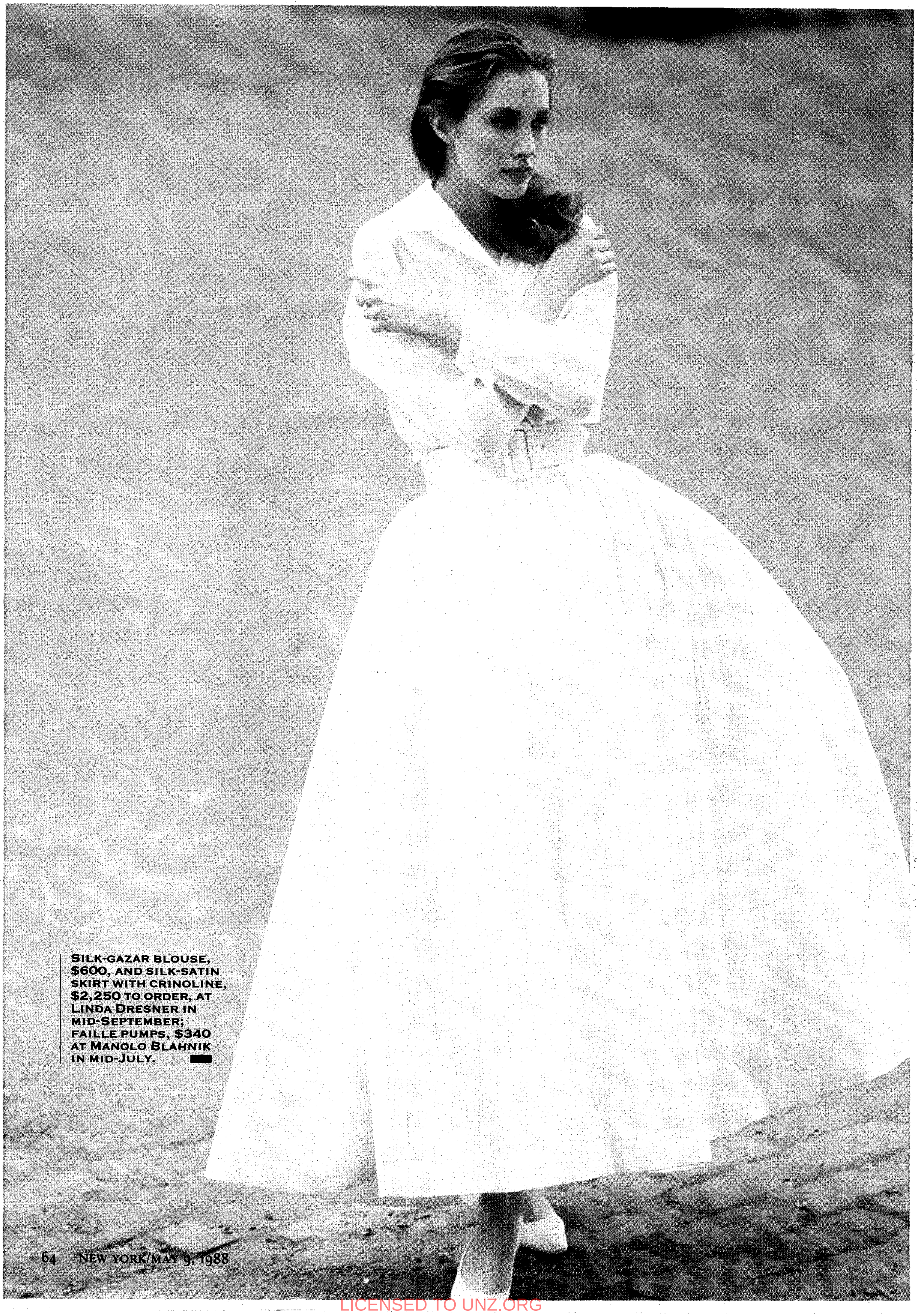
At 26, Mizrahi seems just as confident. But then, says the Brooklyn-born designer, "This is what I love to do."



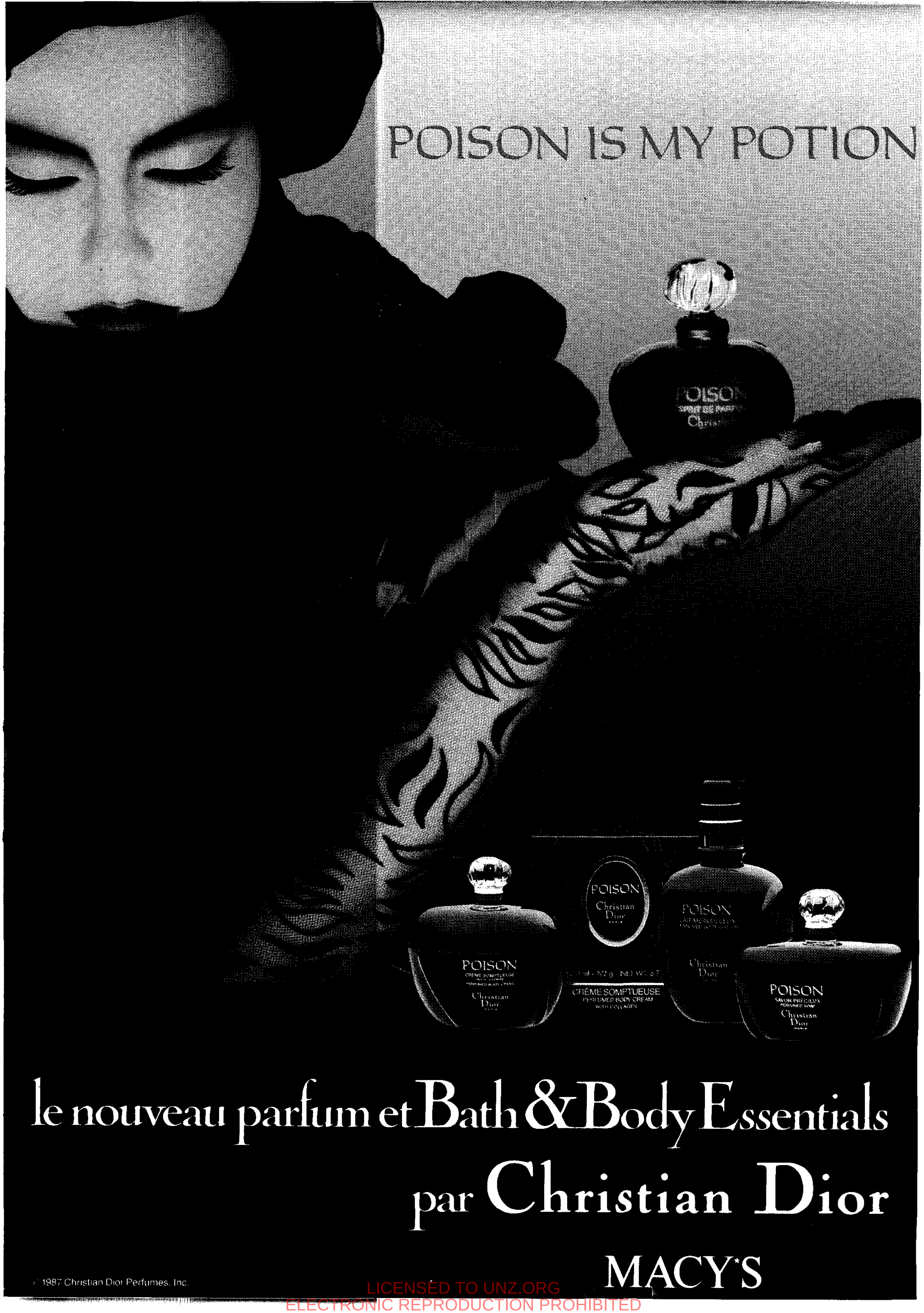
WOOL-BARATHEA JUMPSUIT, $650, WOOL-FLANNEL JACKET, $485, AND WOOL-JERSEY TURTLENECK, $225, AT BLOOMINGDALE'S IN MID-AUGUST; GLOVES BY PORTOLANO.

FASHION ASSISTANTS: TESSA BEH AND MARY BRAEUNIG

HAIR: TROY HALTERMAN FOR CLIVE SUMMERS
MAKEUP: MARIE JOSÉE LAFONTAINE FOR TRISH MCEVOY, N.Y.C.



SILK-GAZAR BLOUSE, $600, AND SILK-SATIN SKIRT WITH CRINOLINE, $2,250 TO ORDER, AT LINDA DRESNER IN MID-SEPTEMBER; FAILLE PUMPS, $340 AT MANOLO BLAHNIK IN MID-JULY.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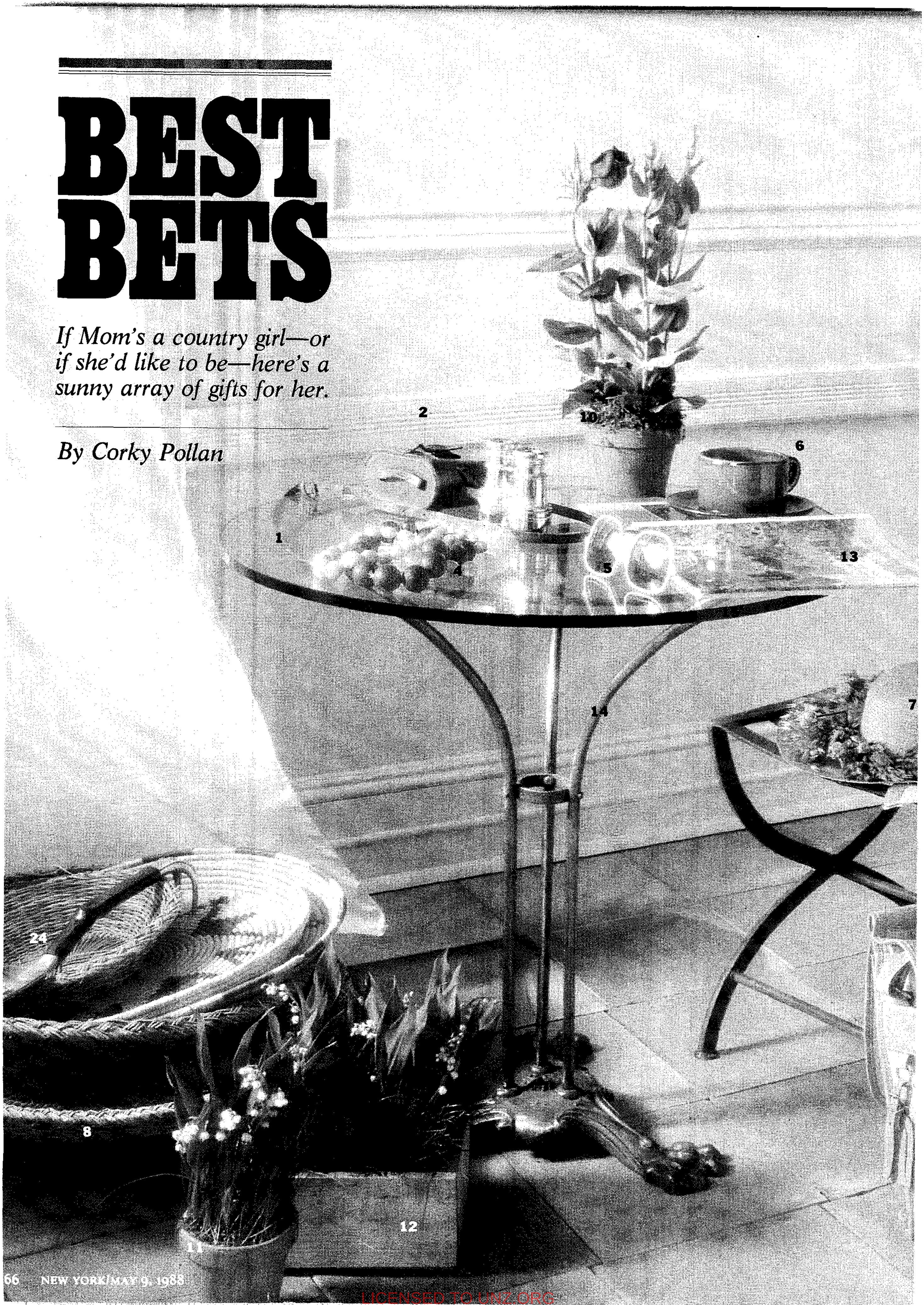
BEST BETS

If Mom's a country girl—or if she'd like to be—here's a sunny array of gifts for her.

By Corky Pollan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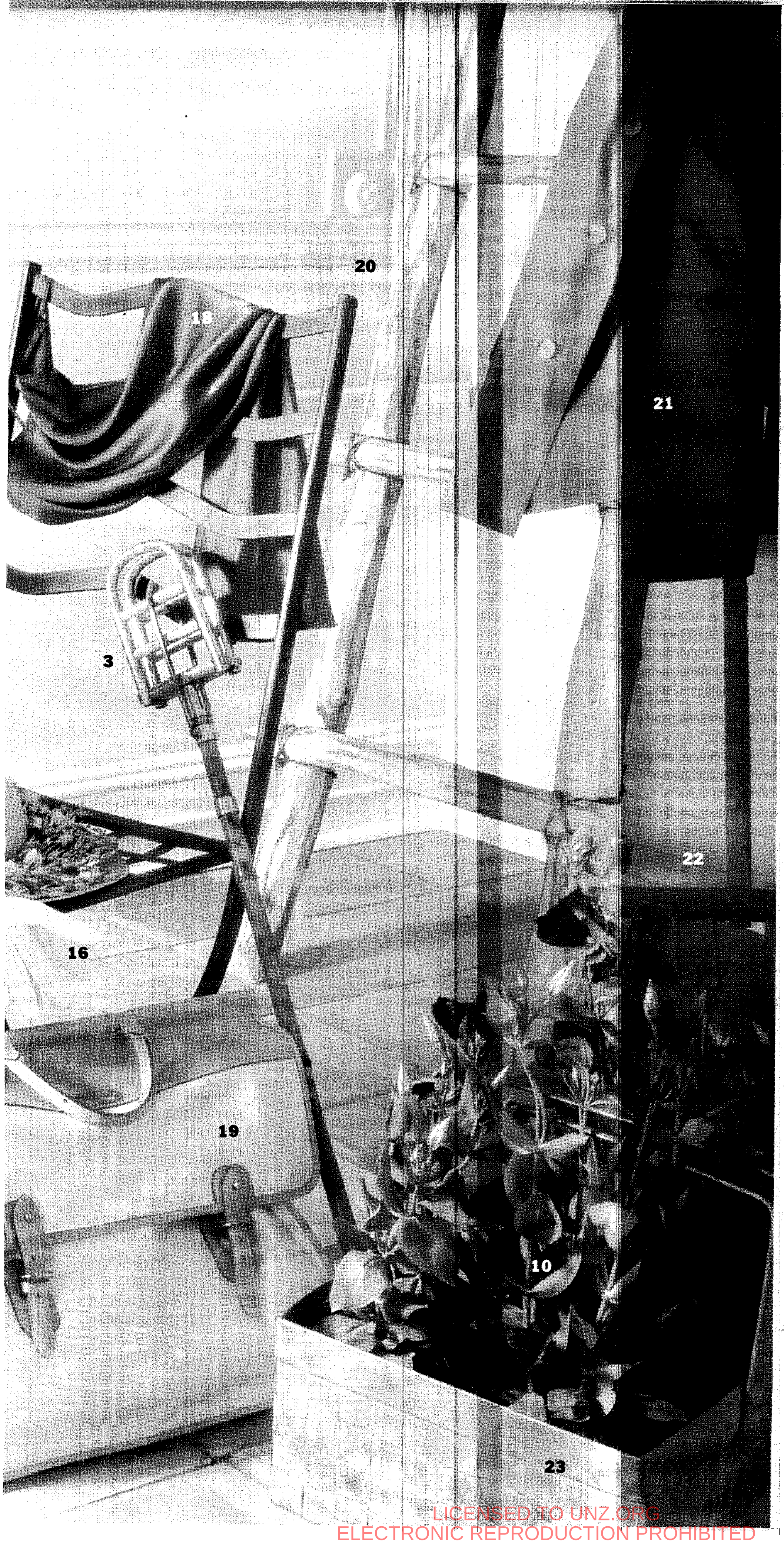

Clockwise from center: **1, 2, & 3** Antique yellow-amber necklace is $825, nineteenth-century field glasses with case are about $400, and Victorian bamboo-and-brass shooting stick is about $895, at Sentimento at Bergdorf Goodman. **4, 5, 6, 7, 8, & 9** Cranberry and lime frosted-plastic bead necklaces are $98 each, Robinson Sundenner sunglasses are $36, French ceramic café-au-lait cup and saucer are $18, Florentine straw-and-dried flower hat is $400, straw baskets are $15, $20, and $30, and woven-straw tray baskets are $45, on Henri Bendel's main floor. **10, 11, & 12** Lisianthus is $10 a pot, lily of the valley is $15, and lily of the valley flat, with grass, is $30, at Spring Street Garden (186½ Spring Street, 966-2015). **13** Gertrude Jekyll's *The Making of a Garden,* compiled by Cherry Lewis and published by Antique Collectors' Club, is $39.50 at V. L. Green Booksellers (19 East 76th Street, 439-9194). **14 & 15** Nineteenth-century wrought-iron table base is $550, glass top is $70, at T & K French Antiques (120 Wooster Street, 219-2472). **16** Giorgio Armani mesh-and-suede gloves are $50 on Barneys New York's fifth floor. **17** Green patinated-iron porch chair is $285 at Zona (97 Greene Street, 925-6750). **18** Sighs and Whispers silk slip is $48 on Bloomingdale's fourth floor. **19** Ralph Lauren cotton twill-and-saddle leather bag is $390 in Bloomingdale's Arcade. **20** Tarahumara seven-and-a-half-foot-high pine ladder is $135 at Origin (153 Mercer Street, 941-0024). **21** Scottish rubberized-cotton rain jacket is $260 at Agnès B. (116 Prince Street, 925-4649, and 1063 Madison Avenue, near 81st Street, 570-9333). **22** Spanish pine rake is $65 at Cobweb (116 West Houston Street, 505-1558). **23** Handmade Italian tin garden basket is $350 at Casa Maia (1143 Park Avenue, near 91st Street, 534-3615). **24** Hen-Feathers aluminum Trake is $18.75 at Wolfman-Gold & Good Company (484 Broome Street, 431-1888).

PHOTOGRAPH BY JOE STANDART

Movies/David Denby

WHERE ANGELS LONG TO TREAD

"...Wim Wenders's *Wings of Desire* is one of the rare movies of the past decade that re-form the boundaries of the medium..."

TOP FLIGHT: *Bruno Ganz gives an angelic performance.*

TWO HOURS AND MORE OF ARDENT SOULfulness, a film almost suffocatingly high-minded—a little mad, even—Wim Wenders's extraordinary **Wings of Desire** may well be the ultimate German movie. Perhaps only a deeply humorless people could bring forth a work so pure in its yearning, so solemn in its magic, so blindly contradictory in its meanings. Set in Berlin, the city whose physical scars outstrip all imagination, *Wings of Desire* is a metaphysical fairy tale, a fable about unhappy angels who long to be men. The picture has the strangeness and eerie beauty of a classic horror movie, but without the horror—it's a goodness movie, a superearthly exaltation of ordinary earthly pleasure.

Wenders, 42, has had his ups and downs. He has suffered from his obsession with America, where his work (*Hammett; Paris, Texas*) has turned out badly. In Germany, he made three impressively glum traversals of alienation and dismay, *The Goalie's Anxiety at the Penalty Kick, Kings of the Road,* and *Alice in the Cities,* as well as the powerful, tormented intellectual thriller *The American Friend.* He is unafraid of taking risks, but nothing else he has done has equaled the audacity of *Wings of Desire.* Using some poems of Rainer Maria Rilke's as inspiration, he and Austrian playwright-novelist Peter Handke have created a story of spirit forsaking immortality for pleasure and death.

The angels rest at the craggy peak of the bombed Kaiser Wilhelm Memorial Church, or under the sculpted angel wings atop the Victory Monument in the Tiergarten. When they descend, they appear to be placid, ordinary-looking men and women, but they remain invisible to all but the movie camera. In silence, they pass through walls or enter automobiles, hovering, listening, moving on. Their mission: to record the spiritual life of men and women. Divine eavesdroppers, they hear a mother's fears at giving birth, a dying man's musings. Occasionally, they sit next to someone, lending comfort and support (whoever they help feels a surge of well-being—a brush of wings against his soul). But the angels cannot change history; they cannot prevent a single raindrop from falling or a man from committing suicide. They are recording angels only, and they experience their impotence as a bitter humiliation.

The chief cherub is Damiel, played by Bruno Ganz, an actor who would exude kindness while kicking a puppy dog. Ganz has the softest of soft lips and a shapeless, homely nose; his voice is like a draft of warm milk before bedtime. In ordinary roles, his woeful countenance can be a bit much—one has to suppress the urge to give him a reviving jab in the chops. He really is an angel, this Swiss-German actor, but the joke here is that Damiel loathes his purely mental existence. He longs to taste coffee, tell some lies, do something nasty.

To put it another way, he needs a girl, and he finally finds one—a stunning circus trapeze artist (Solveig Dommartin) who hangs upside down, arching her back as she swings from her bar. He shows up in her trailer after a performance and listens to her proud and lonely thoughts, then follows her to a rock club, where she dances by herself, in a trance. As a man who lives eternally but never really *lives*—a higher ninny—Ganz is comically perfect and beautiful. His face radiates empathy. Handke and Wenders's dialogue is all eloquence, with a cadenced, poetic lilt, and Ganz nearly croons the words. As an actor, he's in heaven.

As it happens, Christian theology doesn't enter into the filmmakers' fable. These are, so to speak, nondenominational angels (Ethical Culturists, perhaps?). They take note of any act or word that has the quality of grace, even the grace of oddity—for instance, a woman closing her umbrella in the rain and getting drenched. Nor are devils present in this vision. The angels must contend only with unhappiness and mortality, both of which conditions appeal to them as higher possibilities than celestial rest. Oh, to get out of that awful place, paradise! On an airplane entering Berlin, Damiel takes in the thoughts of Peter Falk, who plays himself. Falk is flying in to do a Columbo-type number in a big American film set at the end of World War II, and he muses about his character and his costume. He's the least overtly spiritual of the human characters. As an American, he's practical, good-humored, full of homely wisdom. Falk, who has aged handsomely, natters on to himself in his gravelly, urban-leprechaun style; he turns out to be the soul of the movie, the earthy ideal of acceptance of life.

For all his gravity, Wenders is playing a movie game of considerable charm and wit. And he pulls off his conceits in a very high style. Nothing in the movie is chic

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— An invisible costume, a symbol of refinement and sophistication...

— *Isn't that what you'd expect from any fragrance?*

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— *Why a fragrance that carries your name?*

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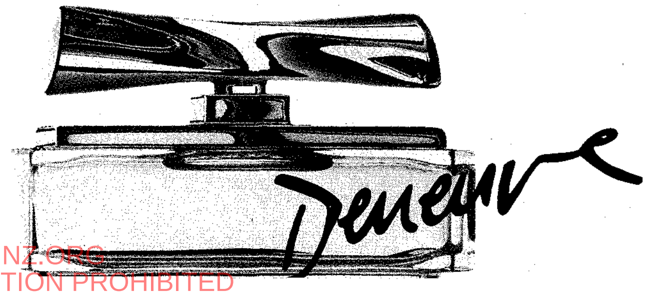
NOTHING'S MORE DENEUVE THAN



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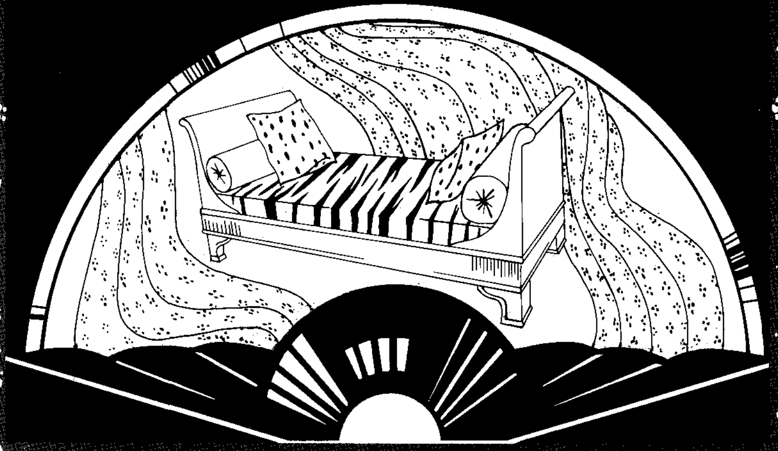

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or fey. Taking the angels' point of view, the camera lifts, floats, passes through walls, and Wenders achieves a mood of somber enchantment. As we listen to overheard thoughts, we seem to be reading a series of vibrant diaries, absorbing the eternal sorrow of men and women, and our sense of awkward intimacy is heightened—etherealized—by the fluid imagery. It was Wenders's idea that the angels' limited vision should be monochromatic, so he hired the legendary Henri Alekan, who shot Cocteau's *Beauty and the Beast* and many other black-and-white classics, to do the cinematography. Alekan, using filters, has made the figures stand out from the background, vibrating against the ruins and splendor of West Berlin.

The European city most thoroughly altered by history, Berlin has vast stretches of rebuilt blocks and, even now, 43 years after the end of the war, odd, anomalous tracts of open space filled with rubble and weeds. The Wall—clean and white on the Eastern side, painted with galvanically ugly and powerful graffiti on the Western side—is itself a hair-raising metaphor of the triumph of evil and also the survival of goodness. All of this is in the movie; Wenders has caught the acrid, bitterly alive tone of the city.

But what does the picture mean? The fantasy of being invisible is common enough. You don't have to be Freud to sense a sexual component in it, possibly a wish held over from early adolescence, when a child longs to see the mysterious bodies unveiled behind closed doors. But in *Wings*, an anti-Freudian movie, the angels are hardly voyeurs, and they hear only distinguished thoughts. (No one totes up his dirty laundry or lusts after a waitress or a soldier.) The movie suggests instead an artist's weariness with contemplative thought, his yearning to escape to an unreflective life. Bruno Ganz reads aloud a journal he's keeping: A child, he says, wonders why he exists in the universe at all; he's an instinctive metaphysician. But the child finds out that the true meaning of life lies in the sensual pleasures of the earth. Amen.

In the end, Damiel can't stand eternity a second longer, and he goes over the Wall (literally) and becomes a man. The movie shifts to human vision—color. When Damiel meets his trapeze artist, Handke and Wenders unleash the verbal drums and trumpets. This is the only time their language becomes strained: Rhetorical flowers shoot up from the earth; rockets explode. The union of these two lovers can't measure up to the buildup. *Wings of Desire* has its longueurs and a few unfathomable passages (many great movies do). But it's one of the rare movies of the past decade that actually stretch, break, and re-form the boundaries of the medium. ■

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THE RICH AND FAMOUS

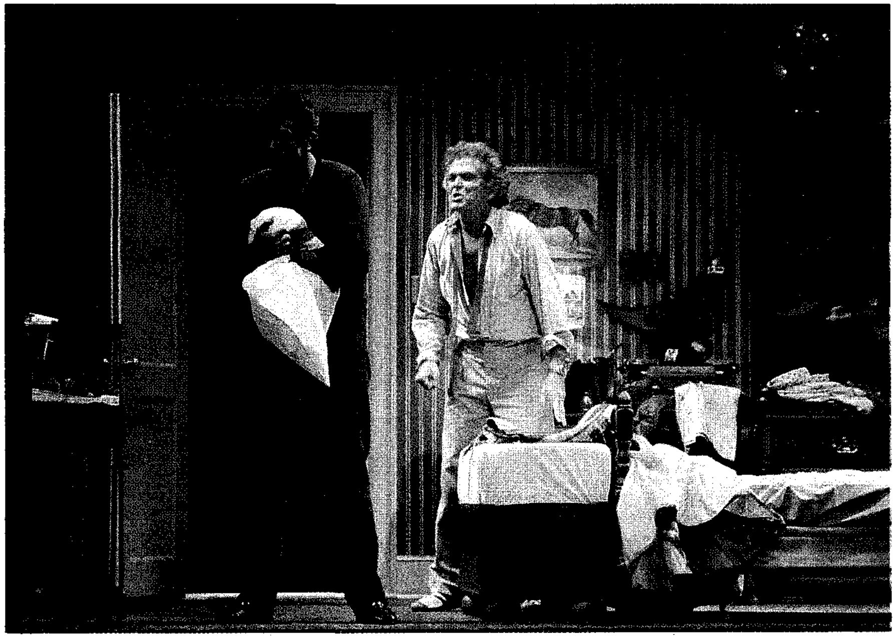
"...The theme of alienation, from oneself as well as from those one loves, fired Bernstein to write an imaginative, eloquent score..."

IT MAY BE HARDER TO PULL OFF TODAY than it was 150 years ago, but the advice is still good: A composer who craves fame and fortune, or merely wants to be noticed by a lot of people, had better write an opera.

As always, popular success depends on media connections, and imaginative packaging counts. Philip Glass, a minor creative talent but a gifted product manager, has set the tone with his fashionable corporate wares—even the Metropolitan wants a new opera from him—and other composers with far more to offer have learned from Glass's sophisticated marketing methods. Here, for example, are three much-discussed recent works that have been turning up all over the world lately, on stage, television, and now on records: Leonard Bernstein's *A Quiet Place,* Olivier Messiaen's *Saint François d'Assise,* and John Adams's *Nixon in China.*

Bernstein being Bernstein, it probably did not take much persuading to line up an impressive consortium of companies to give **A Quiet Place** instant global exposure: a world premiere in Houston in 1983 followed by performances in Washington, Milan (La Scala), and Vienna, where it was recorded live at the State Opera by Deutsche Grammophon (419 761). Since many critics still can't wait to pounce, especially on Bernstein the composer, the majority opinion in this country has so far been scornful, but that could change. After listening to DG's new recording, my first encounter with the piece, I'll take a chance and prophesy a healthy future for the opera. That prediction may not come true any time soon, but look how long it took for the critical dust to settle over *Candide,* an even bigger Bernstein problem child and now in demand everywhere.

Like so many of Bernstein's ambitious projects, *A Quiet Place* is seriously flawed: For all its musical quality and theatrical vitality, the opera still seems more like a work in progress than a finished product. It often sounds as if the composer had wrestled mightily with recalcitrant material, never got it quite right, and threw up his hands, finally deciding that, for better or worse, the version now before us would just have to do. The opera recorded in Vienna is drastically different from the one first seen in Houston, a long one-acter performed as a sequel to *Trouble in Tahiti,* Bernstein's 1952 bagatelle about marital woes in suburbia. In the final reworking, along with many other revisions, the older opera was incorporated into the new one as a flashback, recalling the early days of a miserable marriage and setting the scene for even more dire family tensions 30 years later. The wife, Dinah, has just died, probably a suicide, in a car crash; Junior, the son, is gay and alienated from everyone; daughter Dede turns up married to François, Junior's ex-lover; father Sam, not surprisingly, is a cauldron of anger and resentment.



TROUBLED FAMILY: *Peter Kazaras and Timothy Nolen in* A Quiet Place, *in Houston, 1983.*

Yes, it's a messy business, and easy to pick apart: the inconsistent musical styles of the two operas now mixed up together; fuzzy plot developments and unconvincing actions; six peripheral characters who take up much of Act I and never return; the dangerous afternoon-TV tone of the whole story; a healing resolution based more on wishful thinking than on dramatic logic. The problems are severe, but most of the works in the standard repertory were once criticized for many of the same reasons—perfection is elusive in an art form this complex. Even so, if an inspired composer works out a dramatic idea in an effective theatrical context, and if he can respond to the material with enough passion and intensity, then the structural flaws are bound to become a less relevant issue as audiences re-experience the piece and surrender to its creative energy.

That, I think, is what may happen in time with *A Quiet Place,* because its theme of alienation, from oneself as well as from those one loves, is so tremendously real and important to Bernstein. It has certainly fired him to write a score filled with much imaginative, eloquent music—there is not an uncaring note in the score, nor a boring one either. Stephen Wadsworth gets equal billing as coauthor, and rightly so; whatever criticisms one may have of his libretto, it seems to have given Bernstein exactly what he wanted, and perhaps all he could use. Conducted by the composer and sung with commitment by a fine cast, DG's recording is superb, and I expect to play it often.

I'm not so sure about Olivier Messiaen's **Saint François d'Assise,** which had its premiere with great pomp and fanfare at the Paris Opéra in 1983. That historic performance, conducted by Seiji

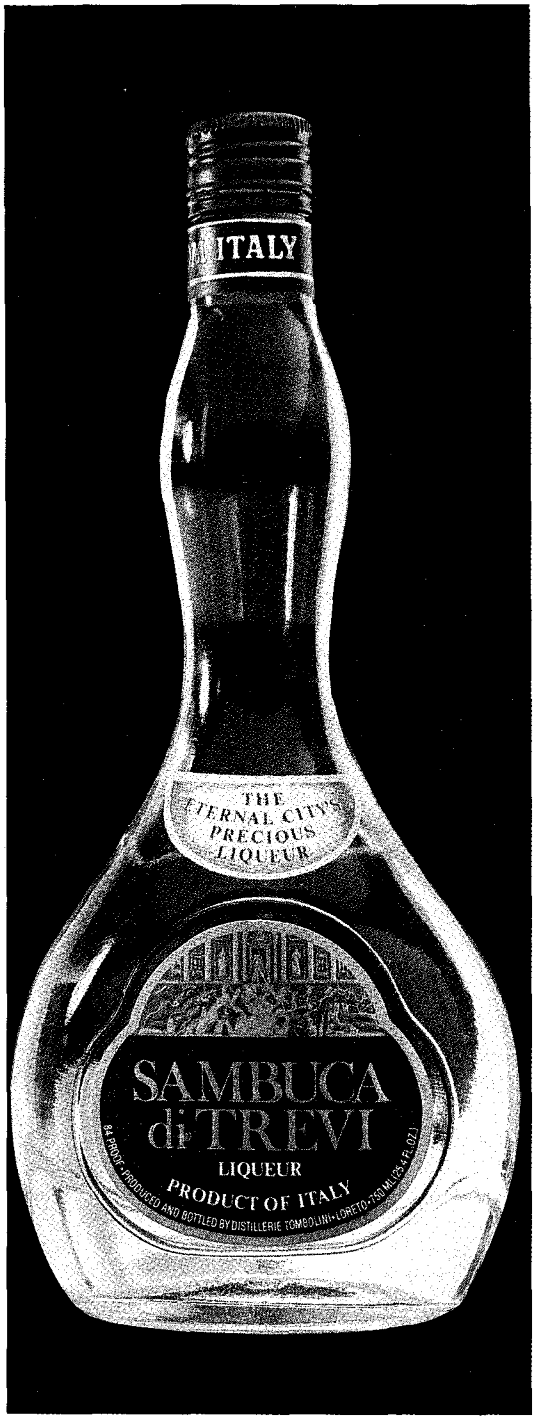
Photograph by Jim Caldwell.

Ozawa, is now available on four compact discs (Cybélia CY 833/6), a fitting eightieth-birthday tribute to a musician whose influence on twentieth-century music has been enormous. This may be Messiaen's first and last opera, but it is clearly the one he had to write. For a Catholic mystic obsessed by ornithology and a composer of massive concert scores, a lengthy spectacle depicting the slow progress of grace in the soul of Francis, the humble saint who preached to the birds, was probably inevitable.

Listening to Ozawa and the Boston Symphony perform only three scenes in Carnegie Hall two years ago—a mere 90-minute slice from this five-hour opera—no doubt was an injustice to the composer. The full score more than demonstrates that Messiaen can still establish an almost mystical kinship with the latest musical trends while remaining comfortably old-fashioned and true to himself. With its ritualistic attitudinizing and static tableaux, exotic orchestral textures, repetitive rhythmic patterns, incantational vocal lines, and ecstatic choral outbursts, *Saint François d'Assise* competes with Philip Glass on his own turf. And yet the opera seems at heart suspiciously like a variation on the sort of heavily scented, sentimental religious dramas French composers have been conjuring up for generations.

If nothing else, **Nixon in China** will be remembered as a brilliant marketing job, surely one of the most spectacular hard sells in the 400-year history of opera. In response to no audience demand that I'm aware of, the work was pre-sold to at least four major opera companies here and in Europe, videotaped for public television, and recorded by Nonesuch (9 79177-2). Plenty of publicity and much controversy were whipped up, but we'll have to wait and see who, if anyone, wants to stage the opera after its artificial life expectancy runs out.

I had doubts following the premiere in Houston last fall, and, heard on discs, the opera strikes me more than ever as a passionless intellectual exercise, calculated and as cold as ice. Much of that impression comes from Alice Goodman's precious and self-consciously manufactured libretto, which vainly hopes to convince us, in rhymed couplets, that Dick and Pat, Mao, Chou En-lai, Madame Mao, and Henry Kissinger are heroic figures in a contemporary myth rather than bloodless bores. The big downer, though, is John Adams's nondescript and undramatic music: clumsy vocal lines straining to be heard over churning blocks of clotted instrumental sound that recall a bad opera by Carlisle Floyd, whenever the minimalist pose is dropped. The team responsible for *Nixon in China* is now hard at work on a second epic. It will have to be better than this. ■



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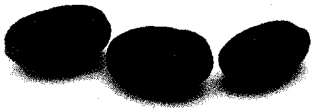

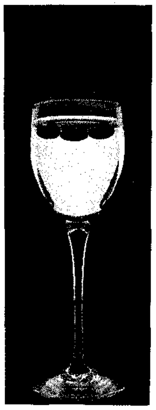

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As the waiter brought her coffee, a young Italian hesitated at her table. "Signorina. May I?" A gesture indicated the empty chair and the full restaurant. She nodded, distantly. "Due Sambuca di Trevi, Con Mosca" he, to the waiter. To her, "I hope you will allow me…" When the aromatic liqueur was set before them, the waiter also placed a dish of coffee beans.

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He added a second. "Better, yes? But we need still a third." Three beans clustered in her glass. Softly, "Three is for us together, for you and me."

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Television/John Leonard

RAISING CAINE

"...The star of the television adaptation of Herman Wouk's *The Caine Mutiny* is director Robert Altman himself..."

DEFENSE OF THE HELM: *Eric Bogosian and Jeff Daniels.*

The Caine Mutiny NEEDED NOT ONLY TO be remade; it needed also to be rethought. One out of two—in **The Caine Mutiny Court-Martial** (Sunday, May 8; 9 to 11 P.M.; CBS)—isn't bad.

Herman Wouk's steel balls and strawberries seem to have been around, nagging us, forever. I thought, for instance, that I remembered the Broadway version of his novel, with Lloyd Nolan as crazy Queeg, John Hodiak as the mutineering Maryk, and Henry Fonda as Greenwald for the defense at Maryk's court-martial. But I was in high school in California in 1954 and can't have seen it. Nolan, however, is consistent in the pop imagination with Bogart as Queeg in the movie, as Hodiak is consistent with Van Johnson; and Fonda, while not at all resembling José Ferrer, still sticks somehow like a thorn in the mind's paw, on a different ship, with a different crazy captain, in another movie, *Mister Roberts.* Nor does it really matter who plays whom. The problem with *The Caine Mutiny* is the steel balls in Wouk's head.

If anything, his admiration for military pros like Queeg—and his contempt for sissy intellectuals like Keefer and psychiatrists like Bird and colleges like Princeton—is more pronounced in Robert Altman's television adaptation of *Mutiny* than it was in Edward Dmytryk's movie. From the beginning, Eric Bogosian's Greenwald makes it clear to Jeff Daniels's Maryk that he'd prefer to prosecute instead of defend the mutineers. So we're ready for the harangue at the end in which, somehow, Greenwald blames readers of Proust and *Finnegans Wake* for what the Nazis did to the Jews.

Bogosian, a marvelous actor whose short play *Talk Radio* was a recent ornament of the New York Shakespeare Festival, snarls his way through his role. His is a dark presence—odd echoes, shadowy thoughts—in the hard light on the basketball court where the trial is conducted. If he seems unaccountably older than everybody else, well, he's weighted down by thousands of years of Jewish history. To a Navy tribunal suspicious of his patriotism, he's trying to explain that he is at heart a warrior, a sort of Leon Uris.

Daniels, as the oafishly sincere, dangerously innocent Maryk, is almost as good as Bogosian. Kevin J. O'Connor, with wimpy mustache, is more persuasive as the smarmy Keefer than a miscast Fred MacMurray managed to be in the movie. Brad Davis won't make anybody forget Bogart's Queeg; he's far too young, as well as prematurely loony. Michael Murphy as Blakely, the career-Navy captain of the proceedings, is a nice change of pace in the E. G. Marshall part; from the actor who impersonates the fictitious candidate Jack Tanner in Altman's send-ups of the presidential primaries on HBO, we expect a stricken conscience, and we get one.

But the star of the show is Altman himself, in his claustrophobic *Streamers* mode. The basketball court is a masterly conceit, as if the *Caine* had been flattened, exposed, schematized. From all that blond wood and nervous rush, those circles and boundaries in a fixity of light, in an overlap of cries, whispers, scuffle and gasp, we expect a winner. By the military music leaking through gym windows on the first day of deliberations, and then by the rain that drums incessantly on day two, as if in counterpoint to the tale of the typhoon that was Queeg's undoing, we are conditioned for a final score. We look on, like the caged faces of the MPs at Altman's periphery, or we walk away, in uniform, truncated, emblematic, like his witnesses when he no longer wants them. We are *fans,* possessed and dismissed.

And what we're left with, alas, is Wouk's sermon on the ethics of obedience, the burden of which is that Queeg, however fallible and fevered, is a better man than the overeducated liberal jerk-offs who second-guessed him on the bridge when history came down hard. It was the perfect sermon of accommodation from a middlebrow Jewish novelist to a goyish and fearful America as the Cold War heated up in 1951. ("*The Stars and Stripes Forever* blend with *A Yiddishe Mamme,*" wrote Leslie A. Fiedler, "and the way is clear for Marjorie Morningstar.") Wouk volunteered to follow orders, as if Nuremberg hadn't already happened and My Lai never would.

I HAVEN'T SEEN RICHARD CHAMBERLAIN in a miniseries since he was Casanova, and I haven't seen Jaclyn Smith since she was Sidney Sheldon's ambassador to Romania. Jackie is back, sexier than ever, as a Canadian economist in **The Bourne Identity** (Sunday and Monday, May 8 and

Photograph by Mike Fuller.

9; 9 to 11 P.M.; ABC), and Dicky, who doesn't have the faintest idea *who* he is this time, abducts her all over Paris and Zurich and East 71st Street.

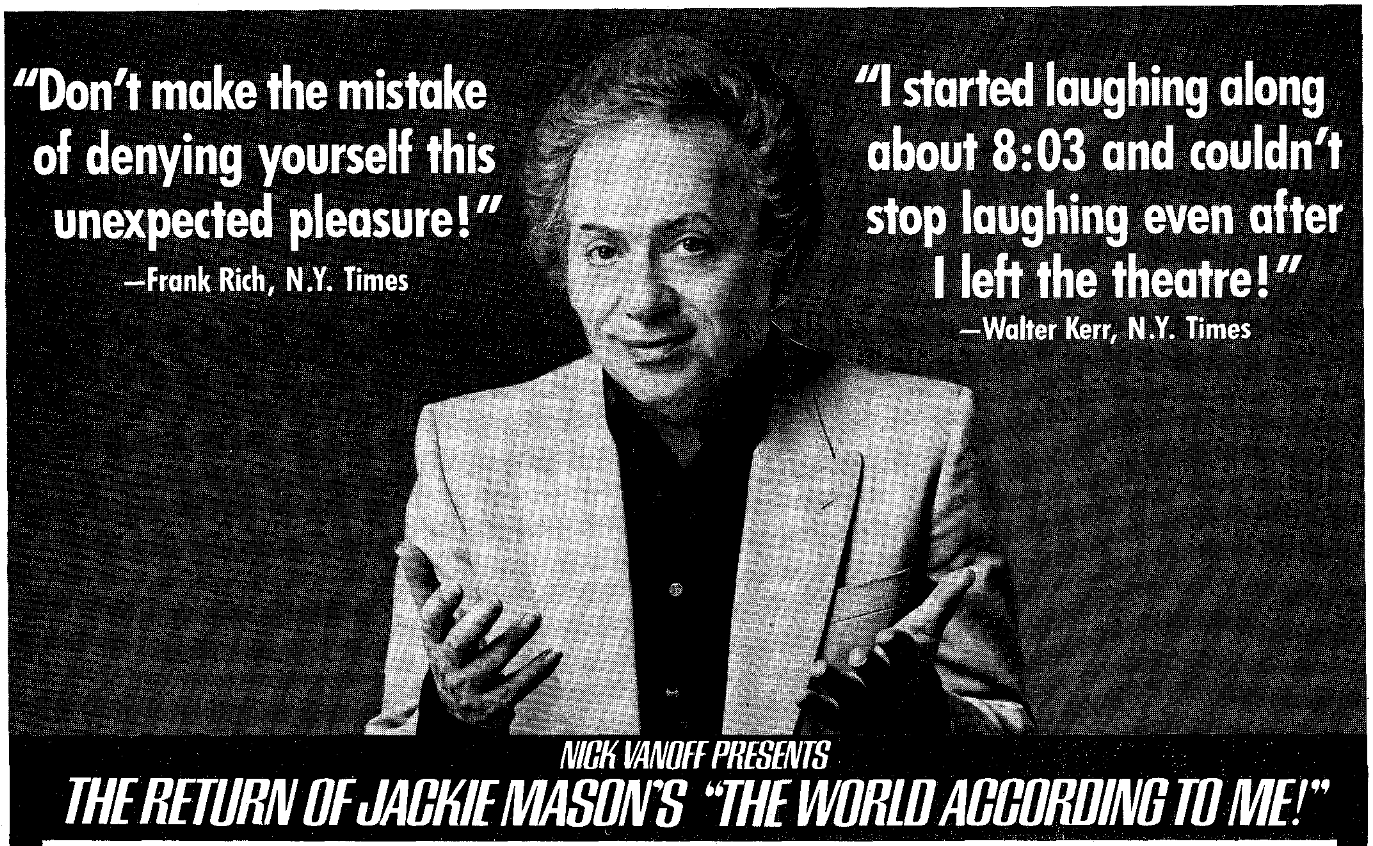
The Bourne Identity is based on a Robert Ludlum novel. Synopsizing anything by Ludlum is a form of seppuku. But just suppose you're Richard Chamberlain and you wake up half-maimed, mostly drowned, and entirely amnesiac. You might be the international terrorist Carlos. Or maybe not. Anyway, wherever you go and whatever you do, they try to kill you. I mean, *everybody* wants you very dead—bankers, cops, the CIA, even the *Canadians*. You'd grab Jackie, too.

Only a Ludlum could be so paranoid as to imagine killer Canadians, which is sort of like imagining killer koalas or killer daffodils. The wonderful thing about Ludlum's paranoia, however, is that it's populist and democratic. It's suspicious of all intelligence agencies, secret societies, ruling classes, governments, and restaurants. It presumes, instead of one big union, like the Wobblies, one big conspiracy of bloodthirsty—and usually Fascistic—swine. I find this attractive.

And so is Jackie, especially in Paris, although I wish the rhapsodic sex had been shot in fast-forward instead of slo-mo. Let's face it: Whatever Jackie and Dicky do on the TV screen in miniseries after miniseries, it isn't acting. When Jackie tells Dicky, "You're not what you believe you are. . .I know myself. . .I couldn't love the man you believe you are," we don't believe a word of it. Nor are they, upon their erotic unbuttoning, nearly as much fun as Redford and Dunaway were in exactly the same situation in *Three Days of the Condor*. What we get instead is static cling.

Sir Anthony Quayle, Donald Moffat, Denholm Elliott, and Peter Vaughan spend portions of *The Bourne Identity* wondering whether they're being paid enough to embarrass themselves so shamelessly. Just as shamelessly, I enjoyed it until the last two minutes, when Dicky solemnly advises us—after the deaths of dozens on three continents, in four time zones—that violence is unhygienic. This is eating your cake and having it, too, and spitting it out.

Long Day's Journey Into Night (Wednesday, May 4; 9 P.M. to midnight; Channel 13) is everything *Strange Interlude* wasn't—a masterpiece, probably *the* masterpiece, of our dramatic literature, in a single evening at a reasonable length, daringly directed by Jonathan Miller, with stunning performances by Jack Lemmon and Bethel Leslie as James and Mary Tyrone, ably if idiosyncratically supported by Kevin Spacey as Jamie and Peter Gallagher as Edmund. O'Neill told us everything we'd prefer not to know about how an American family lies to itself and denies to itself, through miserliness, madness, alcoholism, tuberculosis, morphine addiction, and a past so oppressive that the present is an open wound and the future a closed door. If you saw this lacerating production on Broadway or in London's West End, you'll be surprised at how much the television version makes you want to avert your eyes or leave the room. If you've seen it already on television—on Showtime last year—you may have perfected some avoidance behavior. (I walked around a lot, with my back turned on the guilt and blaming, the fantasy and espionage, the impotence and self-pity: TV allows us these peculiar defenses.) Lemmon is better as paterfamilias than Ralph Richardson was in the 1962 movie, and differs from the Robards stagings principally in seeming to believe his own rationalizations more than Robards did. But Leslie is the amazement—now a softer sister to the remembered Katharine Hepburn, and then, at a twist, another sexual being entirely: Ophelia at the piano, or Swinburne's Proserpine. If for no other reason, this is why VCRs were invented. ■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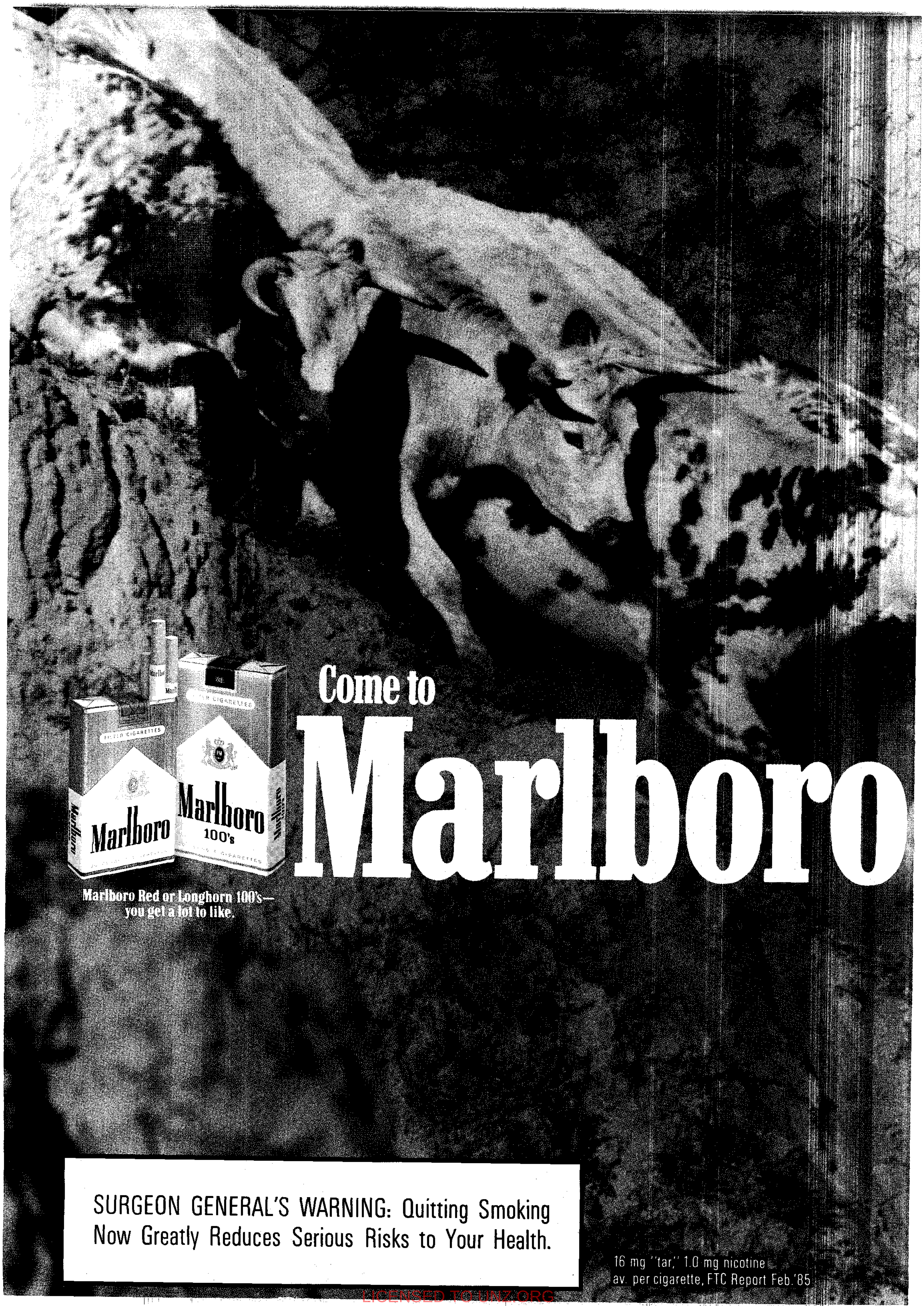
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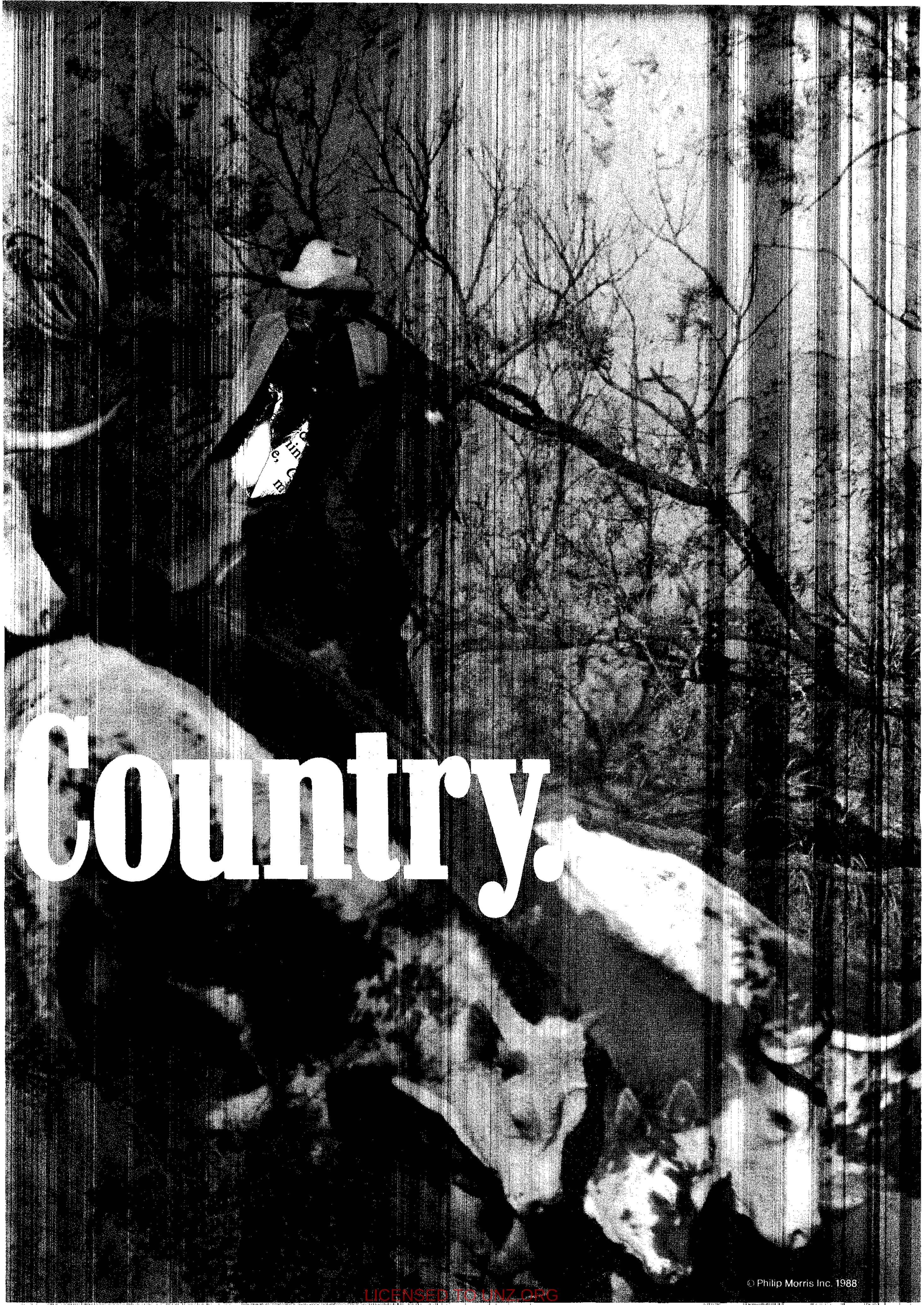
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Art/Kay Larson

FLYING COLORS

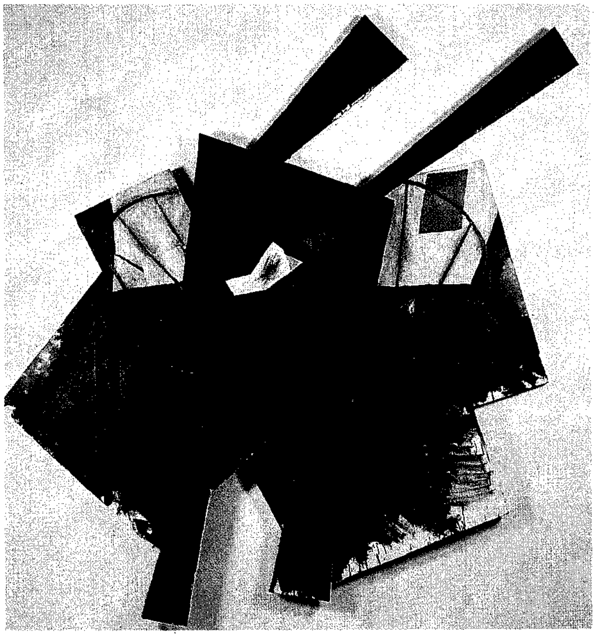
"...If you want forceful abstraction that goes by nobody's rules but its own, you head for Elizabeth Murray, at the Whitney..."

AT LAST NEW YORK GETS TO SEE **Elizabeth Murray** on her home turf. Murray is one of the finest artists of her generation, but because of the complicated gender politics of art in the eighties, she has generally not been considered "one of the boys" in the group shows of neo-expressionism. Until the Whitney took her traveling retrospective—the last stop on a tour that began in Dallas a year ago—it seemed she might not even get a Manhattan museum show.

Yet the work at the Whitney confirms that she stands a head or two above everybody she has not been invited to play ball with. It all depends on what you want painting to do: If you want it to reflect its inability to reassert itself over the past, you go for David Salle. If you want it to slosh around in a Hollywood simulation of heroic gesture, go for Julian Schnabel. If you want forceful abstraction that goes by nobody's rules but its own—the twistings of heart and mind creating a universe of shattered form—you head for Murray.

What is so important about Murray's art? It is not based, like so much other work now, on strategy—that is, a consciously arrived-at marketing position designed to demonstrate a hyperawareness of history. Murray is deeply wrapped up in twentieth-century art, particularly in Picasso and Gris. But she isn't hamstrung by the past: She takes from it what she will, mixing it equally with funk culture, animation, and goofy melodrama. Unlike so many born-again conceptualists, she still believes in working out her destiny within the psychologically charged arena of the picture. For that reason, among others, these are heroic paintings, heavily invested with existential risk and courage.

Even more important: Beginning with the strictly abstract, formal art of the minimalists, Murray successfully re-energized it with the dense, rich, amorphous life of the mind—much in the manner of the early modernists, who thought of pure form as the best way to express private states of consciousness. Consider a painting like *Yikes* or *More Than You Know*. Each is built around a conflict, just like any good plot. In *More Than You Know*, a table throws up its "arms" and "legs" and explodes in private alarm. In *Yikes*, a cup splashes its contents in a spray of blue liquid that resembles fingers, as though a hand has just reached into the picture space and broken it into shards. *Yikes* also makes me think of the whirling teacups I used to ride in Disneyland.



TAKING SHAPE: *Murray's* More Than You Know.

Each Murray painting creates its own private fable, much like the Grimm brothers' fables and other signposts of childhood: a state where the ordinary is threaded through with the mysterious, psychic explosions devastate the "real" world, and logic can't be separated from emotion. In Murray's realm, the psychic warps the physical, like a dense star bending gravity around itself. All her pictures describe a tug-of-war between the inner life of the painting and its outer edge, which is pushed and pulled by internal forces until it often shatters.

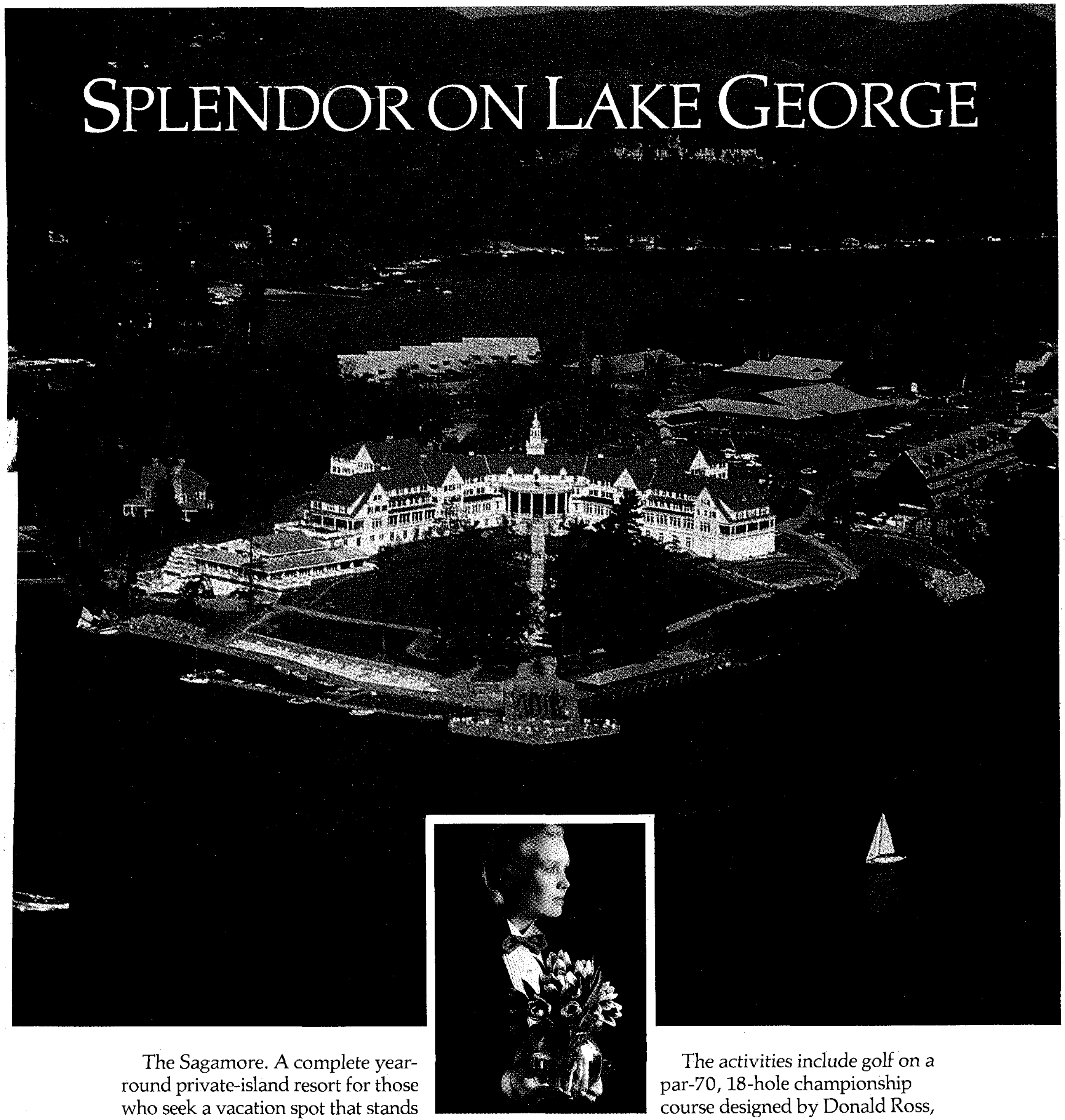
It's the physical world, on the other hand, that gives substance and identity to the inner forces. Murray leaves her construction methods visible; the paint thins out toward the edges, betraying bare armatures. *Beginner,* from 1976, is square, but even so, there is a kind of force field buffeting the image like a supernova. Since then, Murray has built her paintings out of pieces, letting them reassemble themselves in the mind of the observer. Lately, they have been pushing toward sculpture. The Whitney, which pared down the traveling show, has added [illegible] works, including her tour de force *Cracked Question,* a "question mark" chopped into chunks that tumble across a wall, a vortex headed for a drain—like a quizzical Alice swept down the rabbit hole.

Murray is hardly the first artist to use a shaped canvas, but she has done something unique with it. Comparing her with Frank Stella, you get a better idea of her achievement. Stella—driven by formalist ideology and by the juggernautal accolades of the Museum of Modern Art—has taken the shaped canvas to the outer limits of the implausible. He now resorts to glitter, garish color, and elaborately calculated shapes, as though he wonders sometimes whether logic by itself is enough to justify the act of painting. His hard labor, however, looks increasingly like caricature.

Murray also pushes her canvases to sometimes radical extremes, but their weirdness grows from whatever is necessary in their nature. *Tomorrow* is a pair of shiny, dark-green blobs that seem utterly mysterious until—"WHAM!" goes the thought, like one of Roy Lichtenstein's cartoon balloons—you realize it is a pair of shoes, with tubular legs attached. There is a fascinating interchange between the physical autonomy of the painting and the meaning it takes on in one's mind. Any hint of pretension is undercut by Murray's self-deprecating wit—by the cartoonish goofiness and the sense of play—which ironically underlines her bravado.

Like Lichtenstein, Murray ransacks popular culture, particularly comics and animated films, to merge their bumptious irreverence with "serious" art history. Both artists enjoy respectfully turning Cubism on its head. They admire the

Photograph by Eeva-inkeri, courtesy of Whitney Museum of American Art.



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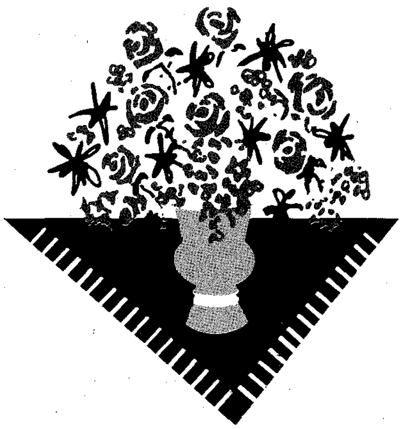

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"...In new sculpture, Ursula von Rydingsvard has created a sense of the tragic..."

emotional directness of comics. But Murray has had more trouble being accepted (in some circles, anyway) because her raids on popular culture are so intuitive, so *personal.*

Murray came of age in the seventies, when many women of her generation were reaching into their private lives to find some emotional anchor for their art after more than two decades of stripped-down, anesthetized, anti-personalized formalism. American formalist art, beginning in the fifties, had almost succeeded in eliminating the artist's psychic presence from the artwork. The macho tough-guy aesthetics of the fifties had reached a peak by the time Murray left art school, in the late sixties. To find her own private language, Murray looked to her life: to love, sex, motherhood, childhood—the tempests in teapots that make up daily existence. She has been left out of the big international shows because there is still a sense (among some) that these sorts of themes are too "female," despite the fact that men go through similar rites of passage. It's so much easier to hop out of the emotional frying pan and head for Frank Stella's dry, hands-off, disinterested glitter confections.

Murray, along with other artists her age and younger, has humanized the processes of abstract art. She has done it without bombast or affectation, but with a willingness to test her limits. Intuition has led her on a journey that continues to be lonely and (more or less) unfashionable. She has returned to the heroic scale—both formal and emotional—of Abstract Expressionism, without losing her sense of self. That's no mean achievement. She has sometimes been overlooked by people searching in the wrong place for geniuses (a very different thing than looking for genius, which is about performance, not personality). It's interesting that this exhibition was put together by two women curators, Kathy Halbreich (at the time director of M.I.T.'s center for visual arts) and Sue Graze of the Dallas Museum of Art. The catalogue essay is by critic Roberta Smith; Murray's dealer (and discoverer) is Paula Cooper. Though men appreciate Murray's work, I wonder whether men would have organized this show. It's a matter not so much of feminist doctrine as of natural sympathy: Women who have arrived in positions of authority recognize (and don't discredit) what a woman wants to say. And Murray says it without apology—without the slightest slackening of mental toughness. She has pointed the way toward humane painting. (945 Madison Avenue, at 75th Street; through June 26.)

ALL OF A SUDDEN, THERE IS HANDSOME new sculpture from **Ursula von Rydingsvard,** who was something of an outsider during the seventies and who seemed to disappear for much of the eighties. I was not quite prepared, therefore, for the strength of her show at Exit Art. She has cleared away the clutter and found the straight route home to a bleak but redemptive place.

Von Rydingsvard comes from a Polish family exiled to Germany during World War II and to America afterward. The barracks in the refugee camps, she remembers, were bleached gray wood, and the blankets she slept under were gray wool felt. Recently, her father's death, and the issues of power and authority that collected around him, were mixed with these overriding primal memories. Why is it that profound trauma can sometimes set you free? Now the power is hers, come to roost in the funereal grandeur of her new work.

An ashen-silver tone washes over the hacked, cut, and sawed surfaces of these cedar walls and totems. Von Rydingsvard begins by assembling four-by-four cedar poles into standing screens, barriers, wings, and pyramids. Then she attacks these obdurate objects with everything from power saws to hand chisels, leaving a deeply scarred and excavated abyss within the wood. The silver tint is thin, toning the warm beige cedar to a fragile parchment translucency that seems curiously mortal. I thought of Anselm Kiefer, who also uses gray and brown as exemplars of the battleground between man and nature, or mind and mortality.

Tall, gray, freestanding parapets tower over your head; a long, gray, lead-lined wing (like an airplane's appendage or a giant bird's) stretches across the wall. The mood of these pieces seems to come from nowhere; I couldn't imagine how von Rydingsvard had managed to create such a lofty sense of the tragic. The answer, I suppose, is that she has mastered architectural scale and repetition. Many of the large carved pieces re-create the formal and emotional rhythms of choir stalls, Egyptian pyramids, Pharaonic boats, and sarcophagi, without ever losing their identities as piles of wood.

A decade ago, everybody (it seemed) was hacking away at wood. It's not what the artist does, it's what she makes of it. Von Rydingsvard took many years to merge her instincts with her control of technique. The medium doesn't offer much latitude of expression, but she has made it her own by finding a private link with the past. (578 Broadway; closed.) ■

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"...Lacroix's dresses nearly devour their wearers with their ebullience; the effect is not very successful in theatrical terms..."

BOWS AND POUFS AND CABBAGE ROSES: *American Ballet Theatre's* Gaîté Parisienne.

IF THE FIRST WEEK OF PERFORMANCES IS a fair indication, **American Ballet Theatre**'s current season at the Met will be remembered most for its knock-your-eyes-out outfits. Three of the four new productions shown are so gaudily gotten up, it is hard to see beyond the decorative excesses to the dancing.

As anyone with the slightest taste for frivolity knows, the revival of Leonide Massine's 50-year-old *Gaîté Parisienne* was the occasion for Christian Lacroix's debut as a theatrical costumier. The Second Empire café-society setting of the ballet, its frothy Offenbach score, and its kaleidoscopic view of transient romantic liaisons certainly provided Lacroix with a suitable venue.

With Zack Brown's obstreperous set as a foil and a budget rumored to be half a million, Lacroix duly produced a wardrobe characteristic of his gifts, the women's dresses nearly devouring their wearers with their ebullience. Here—and in motion, mind you— are a stageful of rioting color and pattern, primary hues warring with acid pastels, stripes boldly contending with polka dots. Necklines and thighs bristle with ruffles, bows and poufs abound, while gargantuan cabbage roses bloom at the slightest provocation. Oddly enough, the effect is not particularly successful in theatrical terms; Lacroix's fantasies have more visual clout and far more charm seen singly and in relative repose.

Choreographically speaking, the ballet is a slim affair. It is full of boisterous action judiciously leavened with tender sentiment, but it can claim only a few memorable dance images. I suspect that its popularity with audiences of the past owed a great deal to the charisma of artists like Alexandra Danilova, who brought a haunting personal perfume to the central role of the Glove-Seller, and Massine, who played the agitated Peruvian tourist with his blood bubbling in sympathetic syncopation. Today's cool young stars seem to think that appealing to an audience through any means besides technique is not merely passé but little short of indecent. Perhaps the only way to convince them otherwise would be to have them perform *Gaîté* a few times in stark black and white practice clothes.

Barbara Matera's costumes for the company's new *Raymonda* are, mercifully, restricted to black and white, though that doesn't save them from a distracting self-conscious chic. Fur-trimmed, encrusted with simulated gold, pearls, and diamonds, and topped with rakish plumed caps, they suggest an uneasy mating of Maryinsky grandeur with a Victorian skating party. On balance, however, this is a minor complaint.

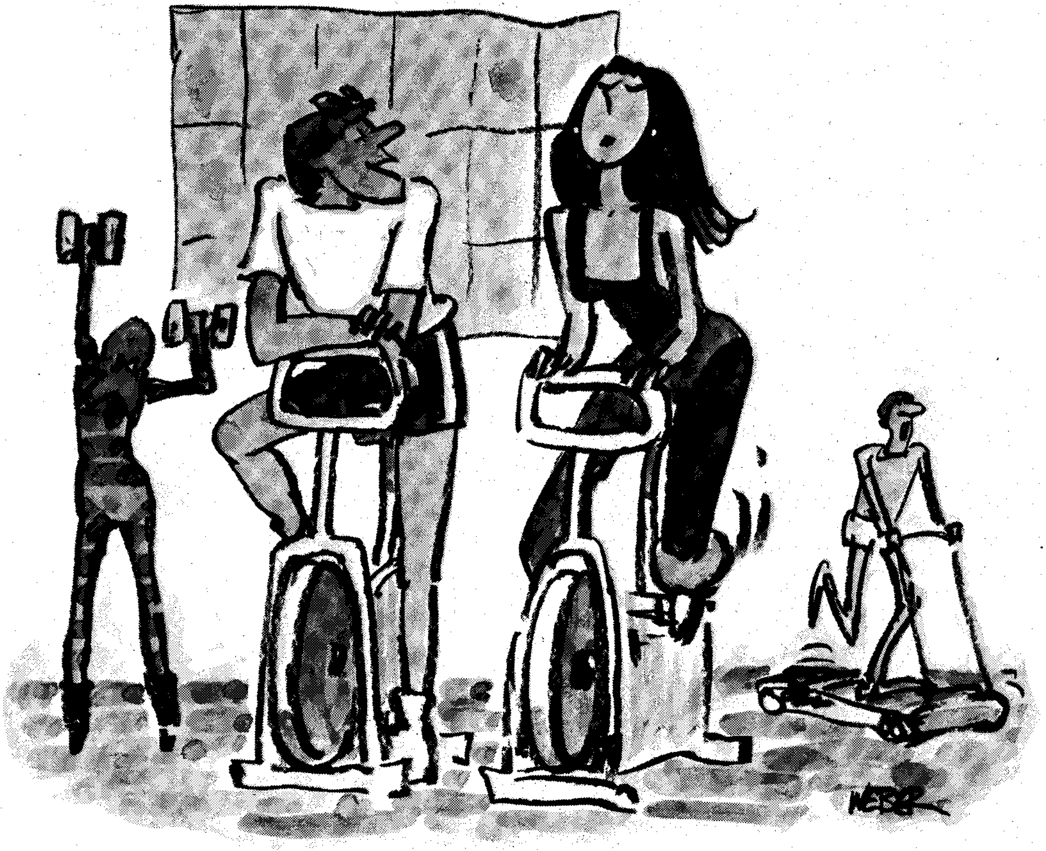
Since its creation, in 1898, Petipa's *Raymonda* has been a problem ballet. Its assets—a luscious score by Glazunov, passages of dazzling classical choreography, and a vigorous infusion of Hungarian local color—are undermined by a plot that is unwieldy and often undanceable. ABT first tackled the *Raymonda* dilemma in 1975 with an evening-length version by Nureyev that tried to make psychological sense of the narrative, bringing to the fore its subtext of conflict between chaste and erotic love.

Subsequent treatments by Baryshnikov opted for objectivity and conciseness. His 1980 version was a plotless divertissement consisting of classical and character-dance passages culled from the ballet's second and third acts. His newest production sheds the national dances as well, augmenting the classical pas de dix of Act III with choice female solos from earlier in the ballet. The result is not so much a distillation of *Raymonda* to its essence as it is a test for ABT—an exercise in turning a display of technical brilliance into a demonstration of style.

On the whole, the company has the same problem with this exercise as it revealed last season in *The Sleeping Beauty.* The choreographic text—demanding and time-hallowed—is tackled as a challenge its cast is almost, but not quite, up to rather than as an occasion for dancing, an activity that might bring pleasure to performer as well as spectator. Each step is attacked separately, in a desperate bid for exactness. What happens is that two out of every three steps come off splendidly, while the third is skimpy, shaky, or smudged.

Even if every last one of the steps was textbook perfect, this approach would preclude their cohering into a dance. Dancing is not a series of discrete actions, but rather a flowing stream of energy that is merely shaped by individual steps. It requires an ongoing risk in which the balance of the body is abandoned and recaptured. It involves rhythmic phrasing and rhythmic continuity. When they choose to operate by academic methods, ABT's dancers forgo still

Photograph by Martha Swope.



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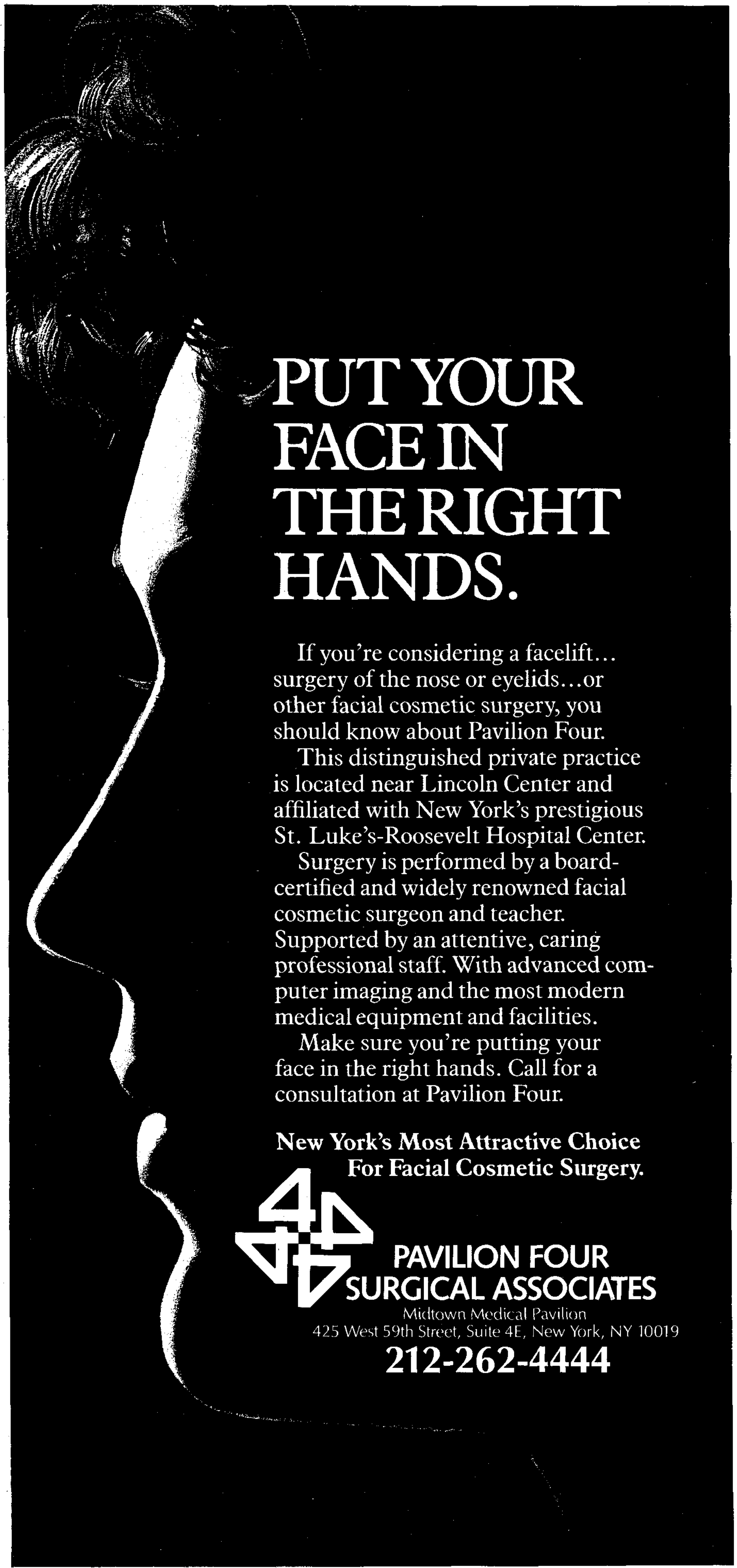
larger achievements, such as casting an imaginative spell. Their current rendition of *Raymonda* offers many details to admire, but in its overall effect there is very little to love.

The same problem dogs the company's production of the 1941 *Ballet Imperial,* Balanchine's tribute to—and amplification of—the Maryinsky tradition in which he grew up. For some time, the City Ballet has danced a streamlined version of the piece—under the title of its score, Tchaikovsky's Second Piano Concerto, since the imperial references, which lay largely in the designs, have been expunged. ABT hired Rouben Ter-Arutunian to restore the czarist trappings and got costumes and claustrophobic hangings in three clashing shades of (Maryinsky? Winter Palace?) blue with a single touch of sickly rose, and, framed in flimsy boudoir curtains, a lurid Kodacolor view across the Neva to landmarks of old St. Petersburg.

Even the glaring tiaras might be forgiven if the ballet were danced with distinction, but the first cast, at any rate, consistently fails to match its energies to the dictates of the music. Susan Jaffe, for all her grand manner, has no daring at high speed, so the ferocious allegro passages with their thrilling stops-on-a-dime lose their surging impulse and their clear edge. One after another, key moments in the piece are flubbed. The poignant opening of the adagio movement, where the rapt cavalier holds a chain of anonymous beauties with each hand, pulling them here and there at his will—a passage I've always thought of as "Balanchine's dream"—looks like a walk-through of a puerile parade maneuver. Was the coaching for this production done by telephone?

The most useful and satisfying of the company's new acquisitions is Balanchine's *Stravinsky Violin Concerto,* staged by Karin von Aroldingen, who originated one of the leading roles. Like many such transfers in their early performances, it is still more a conscientious reproduction than the real thing, but its high intensity—both physical and psychic—keeps calling the dancers to account. Performed in the starkest of practice clothes, it is an anatomy of energy and feeling that shows up as fake or irrelevant any half-measures or pretensions in the dancing.

Just now, the production lacks a clear distinction between the two male-female duets at the heart of the work, but then that contrast has eroded in the New York City Ballet's rendition too. The difference between the first pair (antagonists fatefully attracted to each other) and the symbiotic second couple (a choreographer, perhaps, and the woman who is his muse and raw material) is a critical one. In the private face of the ballet that is un-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veiled in these duets, and in its public one, where the principals and the ensemble interact to repartition the world, *Stravinsky Violin Concerto* constructs a universe by presenting the components of it in opposition.

THE NEW YORK DEBUT OF THE **Groupe de Recherche Chorégraphique de l'Opéra de Paris**—GRCOP—was doubly interesting, being the first dance event presented in the newly built Florence Gould Hall of the French Institute/Alliance Française. John Simon, reviewing the mixed-media Cocteau production that inaugurated the theater, had good things to say about the space. Despite its virtues—intimacy, decent sight lines, fastidiously restrained décor—it has serious drawbacks as a site for dancing.

Expansive choreography is constricted by the small stage, while the floor, which lacks resilience, is inhospitable to dancers, announcing their every landing with a thud. The back two thirds of the stage, bordered with black panels that absorb much of the available light, makes its inhabitants look remote and formal, while the front third, jutting beyond the proscenium frame, seems to thrust the performers straight into the audience's lap. Perhaps a clever lighting technician will succeed in correcting this awkward imbalance.

As for GRCOP, its introductory program, a mixed bill, was a washout. Surely the modern-dance wing of the illustrious Paris Opéra Ballet could have provided a more sophisticated repertory. The single work of substance was Merce Cunningham's *Inlets 2,* which was given an uncertain and stolid performance. Without the feral alertness and sensitive communal timing of Cunningham's own dancers, the choreography appears arbitrary and dull. Carolyn Carlson's *Density 21.5,* a solo ripped-off from Murray Louis, was succeeded by *Aunis,* from the group's artistic director, Jacques Garnier—a bouncy romp to folksy accordion music for three gorgeous guys in white sweatsuits.

The last 25 minutes of the evening were dedicated to an effort called *LA* (by François Verret and committee) that managed to be incomprehensible without once arousing one's curiosity. It involved a troupe of people in a ravishing gloss on medieval costume, whose main occupation was the donning and doffing of pieces of armor and provoking one another with occasional jousting moves. Cameo appearances were made by a felow wearing a Renaissance queen's gown executed in aluminum foil and a party of oads and crayfish, touch dancing on heir knees, who seemed to have escaped rom Lewis Carroll and to be heading for a spot atop next season's Lacroix *chapeaux.* ■

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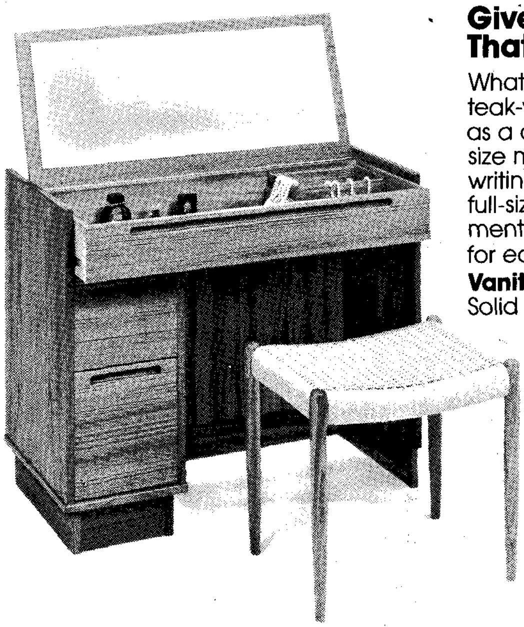

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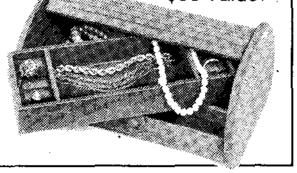

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1. Don't spoil me. I know quite well that I ought not to have all I ask for – I'm only testing you.
2. Don't be afraid to be firm with me. I prefer it, it makes me feel secure.
3. Don't let me form bad habits. I have to rely on you to detect them in the early stages.
4. Don't make me feel smaller than I am. It only makes me behave stupidly "big".
5. Don't correct me in front of people if you can help it. I'll take much more notice if you talk quietly with me in private.
6. Don't make me feel that my mistakes are sins. It upsets my sense of values.
7. Don't protect me from consequences. I need to learn the painful way sometimes.
8. Don't be too upset when I say "I hate you". Sometimes it isn't you I hate but your power to thwart me.
9. Don't take too much notice of my small ailments. Sometimes they get me the attention I need.
10. Don't nag. If you do, I shall have to protect myself by appearing deaf.
11. Don't forget that I cannot explain myself as well as I should like. That is why I am not always accurate.
12. Don't put me off when I ask questions. If you do, you will find that I stop asking and seek my information elsewhere.
13. Don't be inconsistent. That completely confuses me and makes me lose faith in you.
14. Don't tell me my fears are silly. They are terribly real and you can do much to reassure me if you try to understand.
15. Don't ever suggest that you are perfect or infallible. It gives me too great a shock when I discover that you are neither.
16. Don't ever think that it is beneath your dignity to apologize to me. An honest apology makes me feel surprisingly warm towards you.
17. Don't forget I love experimenting. I couldn't get along without it, so please put up with it.
18. Don't forget how quickly I am growing up. It must be very difficult for you to keep pace with me, but please do try.
19. Don't forget that I don't thrive without lots of love and understanding, but I don't need to tell you, do I?
20. Please keep yourself fit and healthy. I need you.

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P.S. The writer of the message above is unfortunately unknown to me for credit. I found it cut out of wherever it had appeared many years ago. My children are grown up now and unfortunately I have been guilty of some of the requests in this message. I believe in this advice. More than I hope that you'll join the New York Health & Racquet Club , I hope you'll cut this out for when your children are growing up.

Signed,
Fred Manocherian
Founder, NYHRC

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ROOKED

"...*Chess* began its life as a record; onstage, with all the added fuss, it's still a turntable, not passions, that seems to spin the plot..."

TRUMPER
SERGIEVSKY

END GAME: *Philip Casnoff, Judy Kuhn, and David Carroll.*

CHESS IS A GAME DERIVED FROM WARfare, and perhaps it was inevitable that it should pay back its debt, if only to Cold Warfare, for which it has frequently provided rhetorical tropes. The question of whether the musical **Chess,** which is typical Cold War fare, is right for this moment of *glasnost* might well be raised, though conceived by an Englishman, with music by two Swedes, the show tries to be neutral: It portrays most Americans, like most Russians, as ruthless opportunists. The intrigues surrounding a world-championship chess match between a Russian and an American become the master image for the world's ills, and it certainly works better than checkers would, though not all that much.

I must begin by registering a serious doubt concerning the ability of rock music to handle a subject of this gravity. Even if Tim Rice, the original book writer (the American version was rewritten by Richard Nelson), disclaims any larger political-allegorical significance, the elaborateness and portentousness of the New York production (I haven't seen the London one) gives him the lie. And though Benny Andersson and Björn Ulvaeus, of the Swedish rock group ABBA, have come up with music that by rock standards may pass for unabrasive and civilized, I still find it largely inadequate to either the global or the personal sufferings it engages. (*Les Misérables* gets some help from being a—partly unconscious—pastiche of a dusty classic.) Here the music is too shallow, and Rice's lyrics are obvious, even trite, and use rhyme far too flabbily for a score composed by a rhyme scheme: ABBA.

This is the story of a politically and commercially exploited match that begins in Bangkok and continues in Budapest. The American challenger, Freddie Trumper, is modeled (we are told) on Bobby Fischer and John McEnroe, and has for his second Florence Vassey, whose Hungarian father disappeared during the 1956 uprising in Budapest, but not before he instilled in the by now totally Americanized young woman as much love of chess and liberty as a four-year-old could absorb. She seems to be Freddie's ex-mistress, but falls promptly in love with the defending champion, Anatoly Sergievsky, who is estranged from his wife. (These names, and everything else Russian and Hungarian in the show, are either inauthentic or mauled; but French, "Qu' est-ce que c'est la différence?" and English, "one less mistake," fare not much better.) Anatoly's second is Molokov, an old smoothie from the secret police, but Walter, who acts as Freddie's agent, is quite a different sort of agent as well. The match is sponsored and judged by a Greek businessman, and not by the World Chess Federation; Budapest is said to have only one luxury hotel. Such flagrant inattention to detail does not inspire confidence.

But, then, little else does. Anatoly defects to the U.S.A., and the Soviets put every sort of pressure on him and Florence to get him back. Svetlana, Anatoly's wife, becomes a pawn in this game, but proves ever so loving and nice, so what was that estrangement all about? The story is consistently confused, the characterization confusingly inconsistent, and the tragic outcome thoroughly uncompelling. There have been persistent rumors about Rice and Nelson's vehement divergence on the book, but the discrepancies are such that we must suspect Trevor Nunn, the director, and perhaps even the producers to have added to them. The net effect is that we do not care about what happens to anyone. *Chess* began its life as a record; with all the added fuss, it's still a turntable, not passions, that seems to spin the plot.

Robin Wagner, the talented designer of *Dreamgirls,* has been made to recycle that design. The number of towers has been upped to twelve—triangular slabs that revolve, transform themselves, move every which way by computer on a stage that itself revolves. There is fascination in watching all that massive technology dance a computerized ballet—especially since the actual choreography is minimal and pitiful—and there are times when a suggestive, usually chilling, image materializes. But neither the exoticism of Bangkok nor the historic spell of Budapest is conveyed with anything like the attention lavished on, say, a fragment of an airport. And even David Hersey, the superb lighting designer, seems to have been asleep at the switch.

The cast is not to blame. Judy Kuhn is an extremely persuasive Florence, making up with acting, voice, and warmth for what she lacks in looks. David Carroll is a thoroughly believable and likable Anatoly, both histrionically and vocally. As Freddie, Philip Casnoff may start out even more callow and disagreeable than necessary, but his rendition of his big number, "Pity the Child," has such anger and pathos as to win us over not only to

Photograph by Martha Swope.

NOTHING ATTRACTS LIKE THE IM
CORIANDER SEEDS FROM MOROCCO
ANGELICA ROOT FROM SAXONY
JUNIPER BERRIES FROM ITALY
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him but also, briefly, to the show. Harry Goz is pungently wily as the bearish Molokov, and, with one or two not intolerable exceptions, the others are good as well; all deserve credit for fearlessly treading their way among those Symplegadeslike towers.

Nunn's direction, if you buy the concept, is effective enough, and there is something to the notion that our lives take place inside a bunker whose walls have a mind to squashing us. But musically, verbally, psychologically, the show needs to be more absorbing. The Hungarian for café is *kávéház,* not KAVEHAZA, as a huge sign here has it. Those three missing acute accents may be emblematic of what's wrong with *Chess.*

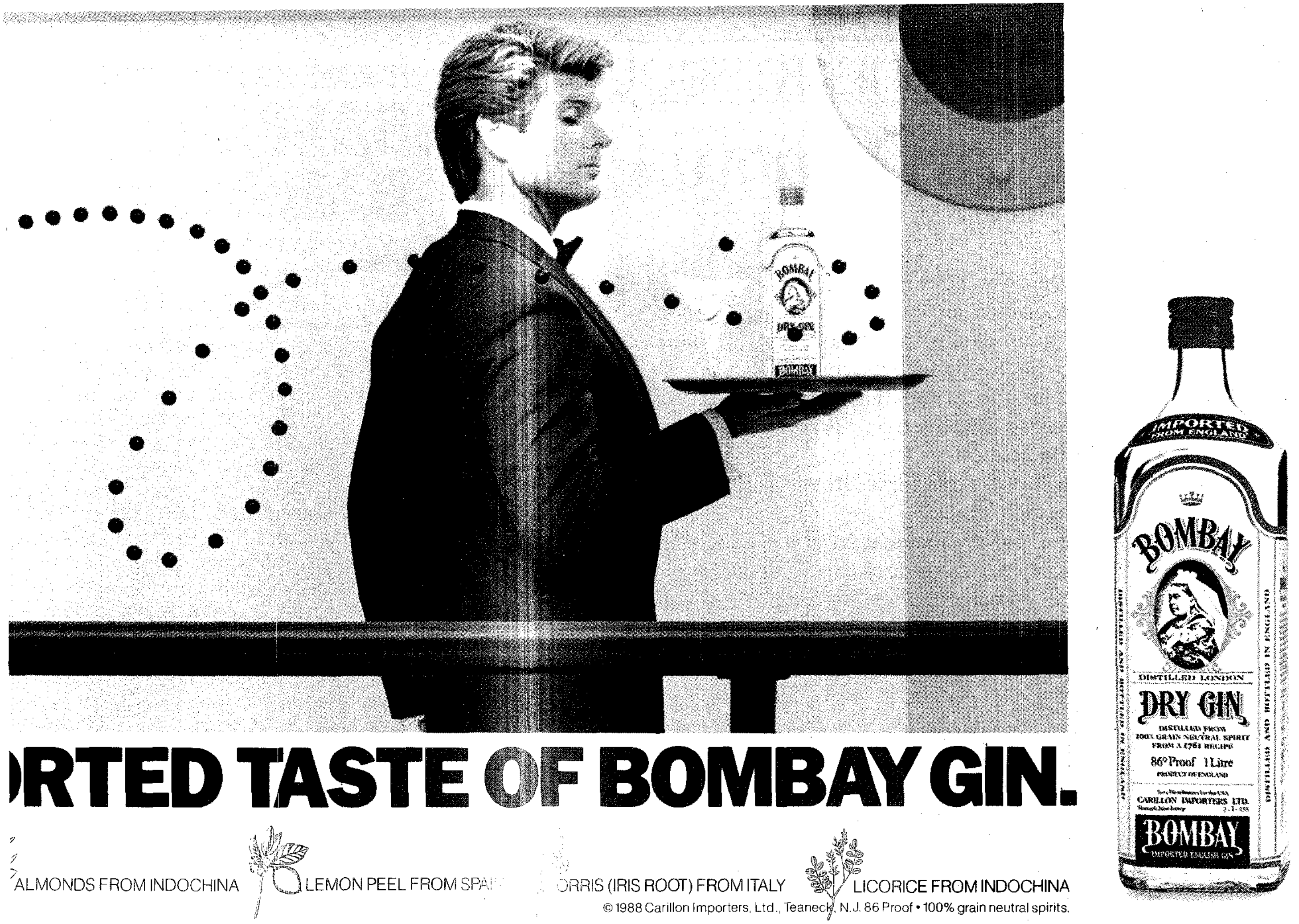
YET A MUSICAL CAN ERR JUST AS MUCH BY aiming too low, by making a fetish out of nonsensical triviality. Playwrights Horizons' **Lucky Stiff,** winner of this year's Richard Rodgers Award, is not black comedy, which has a cumulative effect, but a single, extended sick joke with every kind of extraneous absurdity the authors can think of tossed in it pell-mell, while the center remains pure mush. Do you find it funny when murdered Uncle Anthony from New Jersey leaves $6 million to Harry, his unknown shoe-salesman nephew in London, provided Harry will take his embalmed corpse in a wheelchair on a week's vacation to Monte Carlo, with full instructions for tourist activities from a tape recorder the corpse cradles in his lap?

Do you, further, find it funny that the adulterous murderess, who has inculpated her hapless optometrist brother, should set out with him for Monte to recover the corpse of her faithless victim, which has secreted about it the $6 million she helped him steal from her husband? And, still further, do you find it funny that Harry and his rigidly taciturn companion should be pursued by a young woman, Annabel Glick, who keeps taking notes on them, for she represents the Universal Dog Home of Brooklyn, which stands to inherit the loot if Harry stiffs his uncle out of so much as one parachute jump, scuba dive, or session at the roulette wheel during the holiday Anthony, an ex–casino manager, had planned all his New Jersey life?

If you find this hilarious, and will laugh also at a further bagful of desperate plot twists and twitches, and enjoy even a dance duet for Harry and the cadaver on wheels (a taxidermy dancer?)—you may still not love *Lucky Stiff.* Either because most of Stephen Flaherty's music is poor and poorly orchestrated, even if the lyrics by Lynn Ahrens are marginally better than her book (based on a novel by Michael Butterworth I trust you don't expect me to have read), or because Thommie Walsh's choreography and staging are both too hysterical and too coy. Or possibly because among the living cast members only Stephen Stout's Harry scores. As Annabel, Julie White is a good enough Goldie Hawn clone, if you like that sort of thing, but she can't sing. The others, led by Mary Testa as the screechy murderess, camp relentlessly, and Lia Vollack's frenzied sound design threatens to topple Bob Shaw's sweetly flimsy sets, the show's main asset.

What can you say for a piece in which the New Jersey murderess thanks a Monégasque desk clerk with "Mercy very much. . . . Thank you again—hey, mucho beaucoo"? Personally, I find *Lucky Stiff* death warmed over.

AT THE MANHATTAN THEATRE CLUB, WITH Stephen Metcalfe's **Emily,** things are scarcely better. This is another of those progressively less rewarding New York–yuppie plays in which the characters—even the protagonist—are cartoons whom we are nevertheless supposed to take tragicomico-seriously. Emily is a Wall Street stockbroker, successful partly because she is backed by her millionaire financier father, partly because she is smart and attractive, and partly because (especially in matters of sex) she is hard as nails. This is Metcalfe's farcical



lament for lost femininity in a world in which women assume total aggressive maleness, and, to give the author what little credit I can, most of the men are fully as unsavory as the heroine.

Emily keeps apostrophizing the audience with hectoring confidences that try hard to be clever, but might not work even if they were. She is a character whom the author has no use for and who, fundamentally, has no use for herself. Flanked by an embittered divorced mother and a cynical, greedy father, by an overweight, sex-starved girlfriend and nerdy or smart-ass male colleagues, Emily is a soulless sophisticate in a dog-eat-dog, bitch-eat-dog world, dimly aware that her loveless affairs are unfulfilling, but doing her best to epigrammatize a bleak treadmill into a carousel of mirth.

She does, finally, meet a good man in the person of a young actor-waiter (Brian Kerwin) whom she first tries to pick up casually, but whose decency and loving-kindness gradually elicit a reluctantly loving response from her. (It would help if we did not so readily recognize in Mr. Right a self-portrait of the author, but that is the least of it.) Naturally, she flubs the relationship, and, tracking the young man to the bosom of his family in Minnesota, flubs it even worse. She is alone in the end, man-hunting and doomed. The quickly shifting scenes, from bars to bridal showers, from restaurants to bedrooms, from New York offices to a snowy midwestern landscape, do not disguise the glutinous one-sidedness of Metcalfe's cautionary tale told without pity or fresh insight.

Matters are not helped by Lisa Banes as Emily. An actress of outer and inner angularity, of bullying cheerfulness and showily calculated wistfulness, she plays into the part rather than against it, will not—cannot—find in herself that core of uncorroded authenticity that could reach us despite Metcalfe's writing and Gerald Gutierrez's frantically gimmicky direction, shuttling between the slickly brittle and the archly ponderous. In a generally weak supporting cast, Patricia Englund and Heather MacRae are worst; Brian Kerwin is best, though even his acting has that indefinable taint of soap opera about it.

Most impressive is Heidi Landesman's decor, a stylish tabula rasa onto which some expansive slides are projected, but even this verges on cliché.

WHAT IS WRONG WITH **Michael Feinstein in Concert** is apparent from the program cover, showing Feinstein deliquescing like a piece of aspic in a hothouse. A fellow of sparse but assiduously insinuating voice, he accompanies himself on the piano in pinchbeck renditions of golden oldies and less well-known songs by the grand old pop composers. A former amanuensis of Harry Warren and Ira Gershwin, Feinstein is one of those Broadway-and-Hollywood-crazed provincials who, helped by what I assume to be a supreme talent for self-promotion, clambered into the limelight via crooning in hotel lobbies, disingenuously humble buttering up of audiences, the support of Liza Minnelli, and widespread lack of taste.

When he sings, quite often mere enervating snippets of songs, he assumes a soulful expression that must make him the envy of calves' heads in the country's better butcher shops; when he belabors the ivories with as yet barely bejeweled fingers, he proves not quite ready to lay Liberace's ghost. He delivers his feeble jokes (by Bruce Vilanch) with schoolboyish dutifulness, even as he executes Christopher Chadman's formulaic struttings and perchings. He interacts with studied cheer with a routine six-piece band, and modestly sucks up (or down) to his audience.

The set designer Andrew Jackness has contributed a fake back wall—for this is one of those shows where you cannot even trust the back wall—and Beverly Emmons bathes the stage in her best nickelodeon lighting, and only the great old songs remain unilluminated if not mangled. ■

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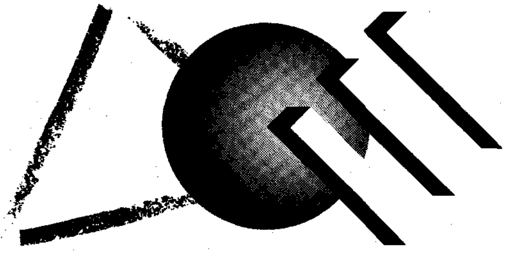

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FASHION FOR MEN

THIS HANDSOME COLLECTION OF MEN'S contemporary spring and summer sportswear comes in coordinated neutral, navy, and pale shades. Assorted trousers (waist sizes 28–38) in rayon-gabardine, cotton-linen, cotton-linen wash-canvas, lightweight viscose, or viscose-linen, retail $135–$175, here $60 and $65; wash-canvas shorts, retail $88, here $35; single- or double-breasted sport coats (sizes 36–44) in rayon-gabardine, cotton-linen, or viscose, retail $310–$355, here $125–$150. Shirts (sizes S–XL) include: jacquard cotton sport shirts, retail $75, here $35; cream-colored soft rayon broadcloth shirts, retail $88, here $40; short- or long-sleeved tissue-linen shirts, retail $110 and $135, respectively, here $50 and $60; ribbed Irish tissue-linen shirts, retail $100, here $40; and more. Sweaters (sizes S–XL) include: silk V-necked cardigans, retail $245, here $85; jacquard and double-knit pullovers, retail $155–$210, here $55–$70. Cash only; all sales final. *Andrew Fezza, Ltd., 499 Seventh Ave., at 37th St., fourth floor*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

north (695-6800); Wed.–Fri. and Mon. 9 a.m.–6 p.m.; 5/4–6 and 5/9.

DECK THE WALLS

THE ONE- AND FEW-OF-A-KIND POSTERS in this shop are collector's items, with some that date from the nineteenth century. Selection includes: 1984 Fellini or Fritz Lang Swiss film-festival posters, were $250 each, now $200; 1910 opera posters from *Don Quichotte,* were $450, now $225; World War I Howard Chandler Christy FIGHT OR BUY BONDS poster, was $275, now $220; rare Holland-America Line ship poster featuring the Statue of Liberty, was $1,800, now $1,440; Fries Problem Cigarettes poster with 1920s bathing beauty, was $1,800, now $1,620; Cognac Jacquet posters with colorful peacock, c. 1920, were $325, now $225; 1962 French *Lolita* film posters, were $800 each, now $560; Erté Folies Bergère posters, were $275, now $220; poster of Mistinguett, was $900, now $450; and more. A.E., M.C., V., checks accepted; exchanges possible. *Poster America, 138 West 18th St. (206-0499): Tues.–Sat. 11 a.m.–6 p.m. and Sun. 1–5 p.m.; 5/7–6/5.*

KITCHEN COORDINATES

A WIDE VARIETY OF KITCHEN CABINETS from Encore, Starmark, and Westech are discounted here. Prices below are for a typical 5-ft. kitchen-starter set (two single-door base cabinets, one sink base cabinet, two standard wall cabinets, and one valance). Encore "Essex" in three stains and two laminates, list $856, now $470.80; Starmark "Omni" in nine wood stains and three laminates, list $1,427, now $784.85; Westech cabinets in 40 Formica and 40 Wilsonart colors, list $1,371, now $1,028.25; and more. Free design service and local delivery; bring accurate measurements. M.C., V., checks accepted as deposits only; all sales final. *Macrose, 5600 Sunrise Highway, Massapequa, N.Y. (516-541-1090); 2060 Jericho Turnpike, New Hyde Park, N.Y. (516-437-0200); Mon.–Sat. 9 a.m.–5 p.m. and Sun. 10 a.m.–4 p.m.; through 5/15.*

SAMPLE SHOES

THE WOMEN'S SPRING AND SUMMER shoes here are made in the United States. About 100 pairs are sample size 6 or 6½; another 100 pairs come in sizes 5–10. For example: black-and-white houndstooth-check linen sandals, flats, high-heeled pumps, and slingbacks, retail $90–$98, here $40–$45; assorted leather multi-strap flat sandals and tricolor flats, retail $90, here $40; perforated kid flats in bright tones, retail $90, here $42; white, red-and-white, or black-and-white flats with striped vamps, retail $80, here $39; patent-leather flats, retail $90, here $45;

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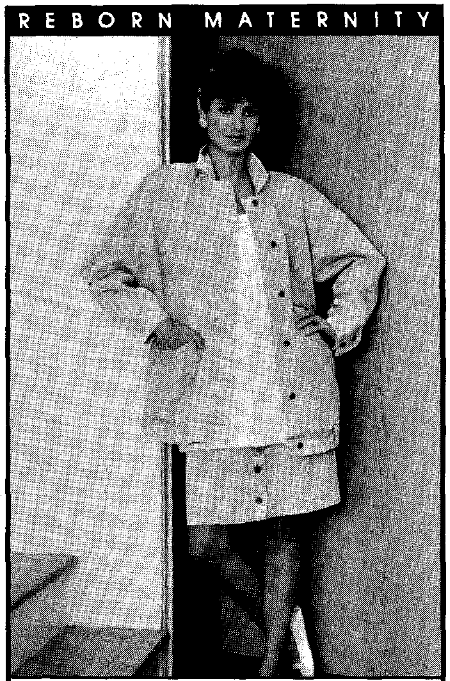

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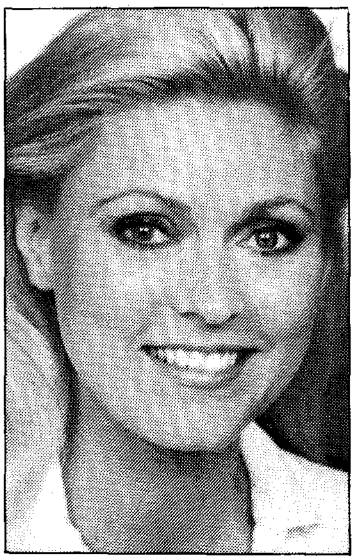

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flats with elastic ankle band, retail $95, here $47; and more. Checks as deposits only; merchandise held until they clear; no credit cards; all sales final. *J. Litvack, Ltd., 12 West 57th St. (582-7666); Mon.–Fri. 10 a.m.–5:30 p.m.; through 5/6.*

SPRING AT THE BBG

HOUSE AND GARDEN PLANTS, EXOTIC and familiar, are on sale at the Brooklyn Botanic Garden, including: African violets, here $3 (4-in. and thumb pots); geraniums, including scented and sugar babies, here $2.75 and up (4-in. pots); 4- to 5-ft. house trees, including areca palms, Schefflera arboricola, and ficus benjamina, here $16.50–$22.50 (10-in. pots); tomato, vegetable, and herb plants, including rosemary, thyme, basil, tarragon, and mint, here $2.25 and $2.50 (3-in. pots); orchids and bromeliads, here $20 and up; cacti and succulents gift gardens, here $1 and up (3- to 6-in. pots); hanging baskets of fuchsia, impatiens, Boston ferns, and spider plants, here $4.50 and up (6- to 10-in. pots); trained bonsai, here $15 and up (also, pre-bonsai material); perennials, including wildflowers, shrubs, and vines, here $2.50 and up (4-in. pots) and $3.50 and up (6-in. pots); standard and miniature roses, including species roses from the BBG collection of old roses, here $4.50 (4-in. pots) and $10 (8-in. pots); ~~house plants~~, here $2–$3 (4-in. pots). Checks accepted; no credit cards; all sales final. *Brooklyn Botanic Garden, 1000 Washington Ave., Brooklyn (718-622-4433). By car from Manhattan: Take Manhattan Bridge to Flatbush Ave.; go to Grand Army Plaza; take Eastern Pkwy. to Washington Ave.; turn right directly after Brooklyn Museum. Wed. 10 a.m.–7 p.m. and Thurs. till 3 p.m.; 5/4 and 5 only.*

BENEATH IT ALL

THIS CHEERFUL EAST SIDE STORE SELLS men’s underwear, as well as some unisex items. J. G. Hook Mickey Mouse collection includes: cotton nightshirts (one size fits all), were $35, now $19.98; cotton T-shirts (sizes S–XL), were $27.50, now $17.98; boxer shorts (waist sizes S–XL), were $17.50, now $12.99; briefs (sizes S–XL), were $15, now $10.99. Discontinued Calvin Klein underwear includes: briefs, were $6.50, now $4.88; boxer shorts, were $10.50, now $7.88; T-shirts, were $8.50, now $6.38; hip briefs, were $7.50, now $5.63; and more. Also, all other brands of size S underwear are 50 percent off, including: Eminence, Chippendale, and Ragno. A.E., M.C., V., checks accepted; all sales final. Catalogue available; mail and phone orders accepted. *Under Wares, Inc., 1098 Third Ave., near 64th St. (535-6006); outside New York State (1-800-237-8641); Mon.–Fri. 10 a.m.–7 p.m., Sat. till 6 p.m., and Sun. noon–5 p.m.; through 6/1.* ■

CUE

A Complete Entertainment Guide for Seven Days Beginning

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MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 5/17: *Mala Noche.* #2—Through 5/4: "Tarkovsky." 5/4: *Andrei Roublev.* Through 5/28: "Imamura." 5/6-15: *The Profound Desire of the Gods.*

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 5/4: *The Night of the Hunter; Angel Face.* 5/5: *Monsieur Vincent; The Passion of Joan of Arc.* 5/6-7: *Something Wild; Citizen's Band.* 5/8: *The Bicycle Thief; Indiscretion of an American Wife.* 5/9: *RoboCop; The Terminator.* 5/10: *All the President's Men;* "The David Frost/Richard Nixon Interview."

3. **ESSEX—Grand St. at Essex. St.** (982-4455). Through 5/5: *Bloodsport.* Opening 5/6: *Shakedown.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*Sammy and Rosie Get Laid; Manon of the Spring; Jean de Florette.* #2—*Bellman and True; She Must Be Seeing Things.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Love is a Dog From Hell.* #2—*Hairspray.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *The Last Emperor.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—Through 5/5: *The Seventh Sign.* Opening 5/6: *Riders of the Storm.* #2—*Beetlejuice.* #3—*Sunset.*

8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 5/4: *Women in Love; Lady Chatterley's Lover.* 5/5: *The Bad and the Beautiful.* 5/6-7: *Double Indemnity; Sorry, Wrong Number.* 5/8: *Gentlemen Prefer Blondes; How to Marry a Millionaire.* 5/9: *Il Bidone; Juliet of the Spirits.* 5/10: *Anna Christie; Anna Karenina* (1935).

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 5/4-5: *My Sweet Little Village; Loves of a Blonde.* 5/6-7: *Barfly; Come Back Little Sheba.* 5/8: *Carmen* (1984); *Otello.* 5/9-10: *Siesta; Anguish* (1987).

10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*The Milagro Beanfield War.* #2—*Stand and Deliver.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Mondo New York.* #2—*Au Revoir Les Enfants. (Good-Bye, Children.)* #3—*A Time of Destiny.* #4—Through 5/5: *Hope and Glory.* Opening 5/6: *Dark Habits.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—Through 5/5: *Above the Law.* Opening 5/6: *Shakedown.* #2—*Casual Sex?* #3—*Two Moon Junction.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Colors.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Biloxi Blues.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*The Unbearable Lightness of Being.* #2—*Moonstruck.* #3—*Critters 2: The Main Course.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Beetlejuice.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *The Unholy.*

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Two Moon Junction.* #2—*Above the Law.*

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *Colors.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Beetlejuice.* #2—*Bloodsport.* #3—*School Daze.* #4—Through 5/5: *Bad Dreams.* Opening 5/6: *Slaughterhouse Rock.* #5—Through 5/5: *The Seventh Sign.* Opening 5/6: *Salsa.* #6—*Sunset.*

34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). *Critters 2: The Main Course.*

35. **MOVIELAND—Broadway at 47th St.** (757-8320). Through 5/5: *Casual Sex?* Opening 5/6: *Shakedown.*

36. **EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). Through 5/5: *Bright Lights, Big City.* Opening 5/6: *Riders of the Storm.* **EMBASSY 3**—*Permanent Record.* **EMBASSY 4**—*Good Morning, Vietnam.*

37. **CINE—Seventh Ave. bet. 47th–48th Sts.** (398-1720). #1—*The Blue Iguana.* #2—*Biloxi Blues; Slaughterhouse Rock.*

MOVIES

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Dominick and Eugene.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Powaqqatsi.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Sticky Fingers.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *White Mischief.* **CARNEGIE SCREENING ROOM**—(757-2131). *A Glass Full of Snow.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Casual Sex?*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Au Revoir Les Enfants. (Good-Bye, Children.)*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Last Emperor.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). Through 5/8: "Israel Film Festival." 5/9–10: *Fat City; Reflections in a Golden Eye.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *A Time of Destiny.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *The Moderns.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *da.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). Through 5/5: *The Unbearable Lightness of Being.* Opening 5/6: *Judgment in Berlin.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—Through 5/5: *Moonstruck.* Opening 5/6: *Shakedown.* #2—*Beetlejuice.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Biloxi Blues.* **CORONET**—*Above the Law.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Wall Street.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). Through 5/5: *Eat the Rich.* Opening 5/6: *Salome's Last Dance.* **CINEMA II**—(753-0774). *Two Moon Junction.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Sunset.* #2—*Stormy Monday.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Milagro Beanfield War.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Permanent Record.* #2—*Colors.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *I Hate Actors!*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *The Last Emperor.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Biloxi Blues.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Bloodsport.* #2—*Two Moon Junction.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Colors.* #2—Through 5/5: *Critters 2: The Main Course.* Opening 5/6: *Shakedown.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *The Manchurian Candidate.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Bagdad Cafe.* #2—*My Life as a Dog.* #3—Through 5/5: *The Pointsman.* Opening 5/6: *38: Vienna Before the Fall.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Babette's Feast.* #2—*Wings of Desire.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *The Milagro Beanfield War.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Someone to Love.* #2—*Stormy Monday.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Sunset.* #2—*A Time of Destiny.* #3—*Moonstruck.* #4—*Bright Lights, Big City.* #5—*Colors.* #6—*Beetlejuice.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Casual Sex?* #2—*The Last Emperor.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Bloodsport.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Above the Law.* #2—*Two Moon Junction.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Bloodsport.* #2—*Above the Law.* #3—*Critters 2: The Main Course.* #4—*School Daze.* #5—*Beetlejuice; Colors.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Bloodsport.* #2—*Bad Dreams.*

MUSEUMS, SOCIETIES, ETC.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). Series: $18, members, $22, nonmembers, single tickets, $5, members; $6 nonmembers. 5/9 at 7:30: The New York Premier of *Lotus* (1987), dir. Arthur Dong, reception and discussion included in the evening, $45, members; $50 nonmembers. 5/7–8 "Video on Asia": program includes screening sof *Dim Sum Take-Out* (1988), dir. Wayne Wang and *Radio Bikini* (1987), dir. Robert Stone.

BOROUGH PARK HISTORICAL SOCIETY—Borough Park Library, 1265 43rd. St (718-435-3375). Free. 5/8 at 2: *Coney Island When the Century Was Young; The Rise and Fall of the Borscht Belt.*

BROOKLYN MUSEUM—200 Eastern Parkway, Brooklyn (718-638-5000). $3; senior citizens $2, students; $1; museum admission extra. "Monthly Matinees for Families." 5/7 at 3: "Japanese Tales": *The Stonecutter* (1965), dir. Gerald MacDermott; *Wave: A Japanese Folktale* (1973), dir. Dan McCarroll; *Skinny and Fatty* (1969), dir. N. Terao. "Documentary Film Series." 5/7 at 2: *The Real Julia*, dir. Dan Klugherz. "Architecture on Film." 5/8 at 2: "Portrait of the Architect—Fiction": *The Fountainhead* (1949), dir. King Vidor, with Gary Cooper and Patricia Neal.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. (787-2755). Donation requested, popcorn is free. "Undercroft Coffeehouse." 5/4 at 7:30: *You Were Never Lovlier* (1942), dir. William A. Seiter, with Fred Astaire and Rita Hayworth.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. Through 5/8: "Sexism, Colonialism, Misrepresentation: a Corrective Film Series." 5/4 at 6:30: *La Negra Angustias;* at 9:30: *Touki-Bouki* (1973), dir. Diop-Mambety. 5/5 at 6:30: *Burning an Illusion; Gray Area* (1982), dir. Monona Wali; at 9:30: *We're Not Asking for the Moon* (1986), dir. de Lara; *Trial for Rape* (1979), dir. M. G. Belmonti. 5/6 at 6:30: *As We Were* (1976), dir. Eddie Romero; *Maids and Madams* (1985), dir. Mira Hamarmesh; *Two Dollars and a Dream* (1987), dir. Stanley Nelson. 5/7 at 1: *Taipei Story* (1985), dir. Edward Young; at 3: *No No Nooky TV* (1987), dir. Barbara Hammer; *A Girl's Own Story* (1984), dir. Jane Campion; *Sea of Roses* (1977), dir. Ana Carolina; at 5:30: *Fertile Memory* (1980), dir. Michel Khleifi; at 7:30: *Sambizanga* (1972), dir. Sarah Maldoror; at 9:30: *A Song of Ceylon; No Longer Silent.* 5/8 at 2: *The Sleep of Reason* (1984), dir. Ula Stockl; at 4:30: *Touki-Bouki; at 7: Nice Colored Girls* (1986), dir. Tracy Moffat; *Emitai* (1972), dir. Ousmane Sembene. 5/9 at 8: *The Strange Love of Martha Ivers* (1946), dir. Lewis Milestone, with Barbara Stanwyck. 5/10 at 8: *Le Beau Serge* (1958), dir. Claude Chabrol. 5/7 at 11:00: "Children's Film Series": "Animal Best Friends": *The Frog and Toad are Friends; Private Life of a Cat; The Mole and the Hedgehog.*

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (966-4510). $1. Tuesday Screening Series. 5/10 at 7: "Union of the Homeless, Shanty Town, and Homesteading/Squatting," a production of WNET; "Homesteading (An Option for the Homeless), dir. Jim Kreig; *Lucky 13—East 13th Street: A Block in Transition*, dir. Danny Leiner.

EXIT ART—578 Broadway (966-7745). Through 5/16: "International Forum of Super 8." 5/4 at 8: "Super 8 From Australia"; at 10: "Super 8 From India"; "Super 8 From Spain." 5/5 at 8: "Super 8 From the Netherlands"; at 8: "Super 8 From France"; at 10: "Super 8 From Venezuela." 5/6 at 8: "Super 8 From U.S."; at 10:30: "From Hong Kong." 5/6 at midnight, shown at Bleeker Street Cinema: "Super 8 at Venezuela." 5/7 at 7: "Super 8 to Video: the Artists' Works"; at 10: "Selected Films From The U.S. Competition—Part I." 5/8 at 8: "From the Philippines"; at 10: "From Puerto Rico." 5/9 at 9: "Super 8 to Video: The Documentary Form." 5/9 at 8: "Super 8 From Belgium"; at 10: "Super 8 From Japan."

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 5/4 at 12:30, 3:15, 6, and 8:45: *Alphaville* (1965), dir. Jean-Luc Godard, with Eddy Constantine and Akim Tamiroff; *Betaville* (1987), dir. Alyce Wittenstein. 5/4 at 6: *The Magic Flute* (1974), dir. Ingmar Bergman, with Ulric Cold; at 9:15: *Carmen* (1974), dir. Francesco Rosi, with Placido Domingo. 5/5 at 6: *La Voix Humaine* (1970), dir. Dominique Delouche, with Denise Duval; *La Dame de Monte Carlo* (1980), dir. Poulenc, with Edith Stockhausen; at 7:30: *Parsifal* (1982), dir. Jurgen Syberberg, with Armin Jordan. 5/6 at 6: *The Medium* (1951), dir. Gian Carlo Menotti, with Anna Maria Alberghetti; at 8: *Louise* (1939), dir. Abel Gance, with Grace Moore; at 10: *La Tragedie de Carmen* (1983), dir. Peter Brook, with Howard Hensel. 5/7 at 8: *L'Inhumaine* (1923), dir. Marcel L'Herbier, with Georgette Leblanc and Jacques Catelain.

GOETHE HOUSE—1014 Fifth Ave., at 82nd St. (744-8310). Free. Through 5/19: "Resistance and Escape." 5/5 at 8: *Ruckenwade: Walter Benjamin* (1985), dir. Lisa Fittko. 5/6 at 6:30: *Villa Air Bel, Varian Fry in Marseille* (1940), dir. Jorg Bundschuh; *Escape Routes of a Peace-Loving Man* (1982), dir. Percy Adlon. 5/7 at 1: *Escape Route to Marseille* (1977), dir. Ingemo Engstrom. 5/10 at 6:30: *Martin Niemoller: What Would Jesus Say to That* (1985), dir. Hannes Karnik and Wolfgang Richter.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. Through 6/17: "Kigeki: Japanese Comedy." 5/6 at 6:30 and 8:30: *Heaven Sent* (1979), dir. Yoichi Maeda, with Kaori Momoi.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Free with museum admission: $4, general; $2, students and seniors. Through 7/3: "Pillar of Fire" a television history of Israel's birth. 5/8 at 1: "Chapter III: Jewish People, Where Are You?"; "The Valley is a Dream."

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room, open Tues.–Sat. 1–6. Through 5/28: "Video in the Academy: Dead or Alive?" Selected student works from American Film Institute 1987 Video Festival.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 5/6 at 8 and 10: Screenings of the Films of Jon Moritsugu include *Mommy Mommy Where's My Brain* (1986); *Der Elvis* (1987); and *Sleazy Rider* (1988). 5/7 at 8: Screenings of the works of Alan Sondheim and Nancy Golden include *Untitled* (1987), with live music and the New York Premier of *Sleazy/the Year 3,000* (1988). Through 5/16: "International Forum of Super 8." 5/10 at 8: "French Program."

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tues. noon–8. Through 5/5: "Fifty Years of AFTRA: Seminars on Broadcasting in NYC." 5/4 at 5:30: "Talk Show Hosts/Disk Jockeys," panelists include Hugh Downs and Arlene Francis. 5/5 at 12:30: "Produced in New York," panelists include Fred Gwynne and Eli Wallach. Through 5/31: "Broadway Musicals on Television." 5/10 at 5:30: *The Fantasticks* (1964), with Bert Lahr. Through 5/21, Sats. at 12:30 and 3: "Saturday Screenings for Children," includes screenings of *The Hobbit; Dr. Seuss on the Loose,* and *Lassie.* Through 5/5: WNET Thirteen: 25 Years on the Air," over 100 hours of programs from the distinguished station.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 5/31: "Frank Capra: The Early Years at Columbia." 5/6 at 2:30: *Flight* (1929), with Jack Holt and Lila Lee; at 6: *Ladies of Leisure* (1930), with Barbara Stanwyck. 5/7 at 2: *Rain or Shine* (1930), with Joe Cook; at 5: *Platinum Blonde* (1931), with Loretta Young and Jean Harlow. 5/8 at 2: *Dirigible* (1931), with Jack Holt; at 5: *The Miracle Woman* (1931), with Barbara Stanwyck. 5/9 at 2:30: *Forbidden* (1932), with Barbara Stanwyck and Ralph Bellamy; at 6: (See 5/6 at 2:30). 5/10 at 2:30: (See 5/7 at 2); at 6: *American Madness* (1932), with Walter Huston. 5/5 at 2:30 and 6: "Films by Tony Nonno." **Titus Theater 2:** 5/5 at 3 and 6: "What's Happening?": *Threat* (1987), dir. Stefan Jarl. 5/8 at 2:30: "Happy Birthday, Irving Berlin." *On the Avenue* (1937), dir. Roy Del Ruth, with

Dick Powell, words and music by Berlin; at 5:30: *Top Hat* (1935), dir. Mark Sandrich, with Fred Astaire, music and lyrics by Berlin. 5/9 at 6:30: Screenings by Tom Chomont include *The Heavens* (1977); *Minor Revisions* (1979); *Razor Head* (1982). 5/10 at 6:30: (See 5/8 at 2:30).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens $3; under 16, $2.50. 5/4–5 at 8: *The Family* (1987, Italy), dir. Ettore Scola, with Vittorio Gassman and Fanny Ardant. 5/6–7 at 8 and 10:30, 5/8 at 2:30, 5, 7:30, and 9:45, and 5/9–10 at 8: *Hope and Glory* (1987, Great Britain), dir. John Boorman, with Sarah Miles and Sebastian Rice-Edwards.

NEW YORK PUBLIC LIBRARY—Amsterdam Ave. at 65th St. Through 5/28: "Epics and Icons of the Silent Film Era." **Donnell Library Center, 20 W. 53rd St.** (221-7676). 5/5 at noon: "Viewpoint: A Zillion Details: The Hollywood Crafts." 5/10 at noon: "Paris Dans le Cinema": *Breathless* (1959), dir. Jean-Luc Godard, with Jean-Paul Belmondo; at 2:30: "Collector's Choice—Checkmate": *Chess Fever; The Great Chess Movie.*

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 5/12: "Welles by Welles." 5/4 at 6: *The Trial* (1963), with Anthony Perkins and Jeanne Moreau; at 8 and 10: *Lady From Shanghai* (1948), with Rita Hayworth. 5/5 at 6: (See 5/4 at 6). 5/6 at 6: *A Touch of Evil* (1958), with Charleton Heston and Janet Leigh. 5/7 at 2 and 4: *Macbeth* (1948), with Janette Nolan and Roddy McDowell; at 6: *A Touch of Evil.* 5/8 at 2 and 4: *Macbeth*; at 6: *A Touch of Evil.* 5/10–12 at 5:30 and 7:15: *Mr. Arkadin* (1955), with Michael Redgrave and Akim Tamiroff; at 9: *Chimes at Midnight* (1967), with Jeanne Moreau.

QUEENS MUSEUM—Flushing Meadow, Corona Park (718-592-2405). Free. Through 5/14: "Classical Myths on Film." 5/7 at 2: *The Search for Ulysses* (1966), dir. Martin Carr, narration by James Mason.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). $1, members; $2, nonmembers. "Film Series '88." 5/8 at 1:30: *The White Hell of Pitz Palu* (1929), dir. Arnold Franck and G. W. Pabst, with Leni Riefenstahl.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "New American Filmmakers Series." Through 6/5: "The Films of Andy Warhol." 5/4–6 at 11:30: *Haircut* (1963); *Sleep* (1963) and *Empire* (1964). 5/7 at 1:30: *Sleep*; at 3: *Empire.* 5/8 at 12:30: *Haircut*; at 2:30: *Sleep*; and at 4: *Empire.* 5/10 at 1:30: *Vinyl* (1965); at 3: *Beauty* (1965); and at 6:30: *My Hustler* (1965).

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Colors.* #2—*Bloodsport.* #3—*Critters 2: The Main Course.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Permanent Record.* #2—*Above the Law.* #3—*Sunset.* #4—*Colors.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Moonstruck.* #2—*Biloxi Blues.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Bloodsport.* #2—*Two Moon Junction.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 5/5: *Bloodsport; Little Nikita.* Beg. 5/6: *Salsa; Bloodsport.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Bloodsport.* #2—Through 5/5: *Beetlejuice.* Beg. 5/6: *Slaughterhouse Rock.* #3—*Sunset.* #4—Through 5/5: *Two Moon Junction.* Beg. 5/6: *Salsa.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 5/5: *Bloodsport.* Beg. 5/6: *Salsa: Bloodsport.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Beetlejuice.* #2—*The Unholy.* #3—*Critters 2: The Main Course.* #4—*Colors.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable. #4—Program Unavailable.

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—Program Unavailable. #2—Program Unavailable.

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—Through 5/5: *Bad Dreams.* Beg. 5/6: *Salsa.* #2—Through 5/5: *Above the Law.* Beg. 5/6: *Slaughterhouse Rock.* #3—*Bloodsport.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*The Seventh Sign.* #2—*School Daze; The Fox and the Hound.* #3—*Above the Law.* #4—*Moonstruck.* #5—*Biloxi Blues.* #6—*Bloodsport.* #7—*The Unholy.* #8—*Critters 2: The Main Course.* #9—*Two Moon Junction.* #10—*Beetlejuice.* #11—*Colors.* #12—*The Last Emperor.* #13—*Casual Sex?; Sunset.*

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Two Moon Junction.* #2—*Sunset.* #3—*The Last Emperor.* #4—*Colors.* #5—*Moonstruck.* #6—Through 5/5: *The Seventh Sign; Biloxi Blues.* Beg. 5/6: *Dead Heat.* #7—Through 5/5: *Casual Sex?* Beg. 5/6: *Salsa.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Stand and Deliver.* #2—Through 5/5: *The Milagro Beanfield War.* Beg. 5/6: *The Last Emperor.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Casual Sex?* #2—*Critters 2: The Main Course.* #3—*Colors.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Moonstruck; The Fox and the Hound.* #2—*Two Moon Junction; Sunset.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*The Unholy.* #2—*Bloodsport.* #3—*Critters 2: The Main Course; Above the Law.* #4—*Beetlejuice.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Critters 2: The Main Course.* #2—*Bloodsport.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Bloodsport.* #2—Through 5/5: *Above the Law.* Beg. 5/6: *Salsa.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Critters 2: The Main Course.* #2—*Bloodsport.* #3—*Beetlejuice.* #4—*Above the Law.* #5—Through 5/5: *The Unholy.* Beg. 5/6: *Shakedown.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Beetlejuice.* #2—*Bad Dreams.* #3—*Biloxi Blues.* #4—*Two Moon Junction.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Critters 2: The Main Course.* #2—*Bloodsport.* #3—*Casual Sex?* #4—*Above the Law.* #5—*Colors.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Permanent Record.* #2—*Sunset.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Colors.* #2—*Critters 2: The Main Course.* #3—*Beetlejuice.* #4—*School Daze.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Colors.* #2—*Critters 2: The Main Course.* #3—*Casual Sex?*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Bloodsport.* #2—Through 5/5: *Beetlejuice.* Beg. 5/6: *Salsa.* #3—Through 5/5: *Two Moon Junction.* Beg. 5/6: *Slaughterhouse Rock.* #4—*Sunset.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*The Last Emperor.* #2—*Casual Sex?* #3—*Above the Law.* #4—*Beetlejuice.* #5—*Bloodsport.* #6—Through 5/5: *Biloxi Blues.* Beg. 5/6: *Salsa.* #7—Through 5/5: *Permanent Record.* Beg. 5/6: *Shakedown.* #8—*Sunset.* #9—*Two Moon Junction.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Two Moon Junction.* #2—Through 5/5: *Bloodsport.* Beg. 5/6: *Salsa.* #3—*Sunset.* #4—*Critters 2: The Main Course.* #5—Through 5/5: *Moonstruck.* Beg. 5/6: *Shakedown.* #6—Through 5/5: *Colors; Casual Sex?* Beg. 5/6: *Dead Heat.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*The Unbearable Lightness of Being.* #2—*The Last Emperor.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Critters 2: The Main Course.* #2—Through 5/5: *Above the Law.* Beg. 5/6: *Shakedown.* #3—Through 5/5: *Beetlejuice.* Beg. 5/6: *Salsa.* #4—*Bloodsport.* #5—*Colors.*

QUEENS

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*The Last Emperor.* #2—Through 5/5: *Beetlejuice.* Beg. 5/6: *Slaughterhouse Rock.* #3—*Bloodsport.* #4—*Above the Law.* #5—Through 5/5: *The Seventh Sign.* Beg. 5/6: *Salsa.* #6—*Sunset.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Moonstruck.* #2—*Above the Law.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Casual Sex?* #2—*Biloxi Blues.* #3—*Two Moon Junction.* #4—*Sunset.*

303. CORONA—PLAZA—(639-7722). Through 5/5: *Bloodsport.* Beg. 5/6: *Salsa.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Bloodsport.* #2—Through 5/5: *Biloxi Blues.* Beg. 5/6: *Shakedown.* #3—Through 5/5: *Beetlejuice.* Beg. 5/6: *Salsa.* #4—*Stand and Deliver.* #5—*Two Moon Junction.* #6—*The Last Emperor.* #7—*Sunset.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Colors.* #2—*Permanent Record.* #3—*Critters 2: The Main Course.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Bloodsport.* #2—Through 5/5: *The Unholy.* Beg. 5/6: *Salsa.* #3—Through 5/5: *The Seventh Sign.* Beg. 5/6: *Shakedown.* #4—Through 5/5: *Beetlejuice.* Beg. 5/6: *Slaughterhouse Rock.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Biloxi Blues.* #2—*Moonstruck.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Moonstruck.* #2—*The Last Emperor.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Two Moon Junction.* #2—*Sunset.* #3—*Above the Law.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Stand and Deliver.* #2—*The Milagro Beanfield War.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Biloxi Blues.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Bloodsport.* #2—*Beetlejuice.* #3—Through 5/5: *Bad Dreams.* Beg. 5/6: *Salsa.* #4—Through 5/5: *The Seventh Sign.* Beg. 5/6: *Slaughterhouse Rock.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Sunset.* #2—*Colors.* #3—*The Fox and the Hound.* #4—*Bloodsport.* #5—*Beetlejuice; The Last Emperor.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—Through 5/5: *Casual Sex?* Beg. 5/6: *Shakedown.* #2—*Sunset.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Critters 2: The Main Course.* #2—*Above the Law.* #3—Through 5/5: *Colors.* Beg. 5/6: *Salsa.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—Through 5/5: *Casual Sex?* Beg. 5/6: *Good Morning, Vietnam.* #2—*The Last Emperor.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Bloodsport.* #2—*Beetlejuice.* #3—*Above the Law.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*Colors.* #2—*Bloodsport.*

320. REGO PARK—DRAKE—(457-4002). Through 5/5: *Casual Sex?* Beg. 5/6: *Good Morning, Vietnam.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—Program Unavailable. #2—Program Unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Casual Sex?* #2—*Moonstruck.*

STATEN ISLAND

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400. ELTINGVILLE—AMBOY—(356-3800). #1—*Bloodsport.* #2—*Beetlejuice.*

401. NEW DORP—HYLAN—(351-6601). #1—*Moonstruck.* #2—*Colors.*

402. NEW DORP—LANE—(351-2110). *Sunset.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Casual Sex?* #2—*Critters 2: The Main Course.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Bloodsport.* #2—*Beetlejuice.* #3—*Above the Law.* #4—Through 5/5: *Permanent Record.* Beg. 5/6: *Salsa.* #5—*Two Moon Junction.* #6—*Casual Sex?* #7—Through 5/5: *Biloxi Blues.* Beg. 5/6: *Shakedown.*

#8—*Sunset.* #9—Through 5/5: *The Seventh Sign.* Beg. 5/6: *Slaughterhouse Rock.* #10—*The Last Emperor.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—Program Unavailable. #2—Program Unavailable.

501. BELLMORE—MOVIES—(783-7200). Through 5/5: *Good Morning, Vietnam.* Beg. 5/6: *Moonstruck.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Good Morning, Vietnam.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—Through 5/5: *Above the Law.* Beg. 5/6: *Slaughterhouse Rock.* #2—*Two Moon Junction.* #3—*Beetlejuice.* #4—Through 5/5: *Bloodsport.* Beg. 5/6: *Salsa.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Moonstruck.* #2—*Sunset.* #3—*Biloxi Blues.* #4—*Casual Sex?*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Biloxi Blues.* #2—*Colors.* #3—*Critters 2: The Main Course.* #4—*Beetlejuice.* #5—*The Seventh Sign.* #6—*Moonstruck.* #7—*Bright Lights, Big City.* #8—*Above the Law; The Fox and the Hound.*

506. GREAT NECK—SQUIRE—(466-2020). #1—Through 5/5: *Casual Sex?* Beg. 5/6: *Shakedown.* #2—*Sunset.* #3—Through 5/5: *Bloodsport.* Beg. 5/6: *Salsa.*

507. HEWLETT—HEWLETT—(791-6768). *Moonstruck.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Beetlejuice.* #2—Through 5/5: *Bloodsport.* Beg. 5/6: *Slaughterhouse Rock.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—Through 5/5: *Permanent Record.* Beg. 5/6: *Shakedown.* #2—*Moonstruck.* #3—*Colors.* #4—*Casual Sex?* #5—*Biloxi Blues.* #6—*The Last Emperor.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Casual Sex?* #2—*Above the Law.* #3—*Critters 2: The Main Course.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Moonstruck.* #2—*The Last Emperor.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Permanent Record.* #2—*Bright Lights, Big City.* #3—*Biloxi Blues.* #4—*Colors.* #5—*Casual Sex?* #6—*Sunset.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 5/5: *Moonstruck.* Beg. 5/6: *Good Morning, Vietnam.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Beetlejuice.* #2—*Colors.* #3—*Sunset.* #4—Through 5/5: *A Time of Destiny.* Beg. 5/6: *Salsa.*

515. MALVERNE—TWIN—(599-6966). #1—*Good Morning, Vietnam.* #2—*The Last Emperor.*

516. MANHASSET—MANHASSET—(627-7887). #1—*The Milagro Beanfield War.* #2—*Two Moon Junction.* #3—*Permanent Record.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Casual Sex?* #2—*Moonstruck.* #3—*Bloodsport.* #4—*Above the Law.* #5—Through 5/5: *The Seventh Sign.* Beg. 5/6: *Slaughterhouse Rock.* #6—*Beetlejuice.* #7—*Sunset.* #8—Through 5/5: *Biloxi Blues.* Beg. 5/6: *Shakedown.* #9—Through 5/5: *The Unholy.* Beg. 5/6: *Salsa.*

518. MASSAPEQUA—PEQUA—(799-6464). *Two Moon Junction.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Moonstruck.* #2—*Biloxi Blues.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Critters 2: The Main Course.* #2—*The Last Emperor.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Moonstruck.* #2—*The Last Emperor.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Casual Sex?* #2—*The Last Emperor; The Fox and the Hound.* #3—*Biloxi Blues.* #4—*Moonstruck; Critters 2: The Main Course.* #5—*Beetlejuice.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Two Moon Junction.* #2—*Biloxi Blues.*

526. ROSLYN—ROSLYN—(621-8488). #1—*A Time of Destiny.* #2—*Au Revoir Les Enfants. (Good-bye, Children.)*

527. SYOSSET—SYOSSET—(921-5810). #1—*Two Moon Junction.* #2—*Sunset.* #3—Through 5/5: *A Time of Destiny.* Beg. 5/6: *Salsa.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Above the Law.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Casual Sex?* #2—*Bloodsport.* #3—*Two Moon Junction.* #4—*Beetlejuice.* #5—*Sunset.* #6—*The Seventh Sign.* #7—*Critters 2: The Main Course.* #8—*The Last Emperor.* #9—*Above the Law.* #10—*Moonstruck.* #11—*School Daze.* #12—*Biloxi Blues; The Fox and the Hound.* #13—*The Unholy; Colors.*

531. WANTAGH—WANTAGH—(781-6969). *Masquerade.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 5/5: *Bloodsport.* Beg. 5/6: *Salsa.* #2—Through 5/5: *Casual Sex?* Beg. 5/6: *Slaughterhouse Rock.* #3—Through 5/5: *Above the Law.* Beg. 5/6: *Shakedown.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Stand and Deliver.* #2—*Au Revoir Les Enfants. (Good-Bye, Children.)*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Sunset.* #2—*Two Moon Junction.* #3—Through 5/5: *Beetlejuice.* Beg. 5/6: *Slaughterhouse Rock.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Biloxi Blues.* #2—*The Last Emperor.* #3—Through 5/5: *Casual Sex?* Beg. 5/6: *Shakedown.*

602. BAY SHORE—CINEMA—(665-1722). Through 5/5: *Bloodsport.* Beg. 5/6: *Dead Heat.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Permanent Record.* #2—*Critters 2: The Main Course.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—Through 5/5: *Casual Sex?* Beg. 5/6: *Shakedown.* #2—Through 5/5: *Above the Law.* Beg. 5/6: *Salsa.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Bloodsport.* #2—*Biloxi Blues.* #3—*Colors.* #4—*Casual Sex?* #5—*Sunset.* #6—*Critters 2: The Main Course.* #7—*The Last Emperor.* #8—*Permanent Record.* #9—*Moonstruck.* #10—*Beetlejuice.* #11—*Two Moon Junction; The Unholy.* #12—*The Fox and the Hound; Above the Law.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Casual Sex?* #2—*Moonstruck.* #3—*Biloxi Blues.* #4—*Two Moon Junction.* #5—*Bright Lights, Big City; A Time of Destiny.* #6—*Sunset.* #7—*Critters 2: The Main Course.* #8—*Good Morning, Vietnam; The Seventh Sign.* #9—*The Unholy.* #10—*Above the Law.* #11—*Beetlejuice.* #12—*Colors; Bloodsport.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*The Fox and the Hound; Three Men and a Baby.* #2—*The Last Emperor*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—Through 5/5: *Bloodsport.* Beg. 5/6: *Salsa.* #2—*Casual Sex?* #3—*Sunset.* #4—*Biloxi Blues.* #5—Through 5/5: *The Last Emperor.* Beg. 5/6: *Shakedown.* #6—Through 5/5: *Casual Sex?* Beg. 5/6: *Slaughterhouse Rock.* #7—*Above the Law.* #8—*Beetlejuice; Two Moon Junction.*

611. CORAM—PINE—(698-6442). #1—*Moonstruck.* #2—*Good Morning, Vietnam.* #3—*Bright Lights, Big City.* #4—*Three Men and a Baby.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*The Last Emperor.* #2—*Casual Sex?* #3—*A Time of Destiny.* #4—Through 5/5: *The Milagro Beanfield War.* Beg. 5/6: *Sunset.* #5—Through 5/5: *Appointment With Death.* Beg. 5/6: *Two Moon Junction.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Moonstruck.* #2—*Au Revoir Les Enfants. (Good-Bye, Children.)*

616. HUNTINGTON—SHORE—(421-5200). #1—*Beetlejuice.* #2—*Casual Sex?* #3—*Two Moon Junction.* #4—*Moonstruck.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Biloxi Blues.*

618. ISLIP—ISLIP—(581-5200). #1—*The Fox and the Hound; The Last Emperor.* #2—*Sunset.* #3—*Moonstruck; Casual Sex?*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Casual Sex?*

620. LINDENHURST—LINDENHURST—(888-5400). Through 5/5: *Vice Versa.* Beg. 5/6: *Good Morning, Vietnam.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Beetlejuice.* #2—*Two Moon Junction.* #3—*The Fox and the Hound; The Last Emperor.* #4—*Casual Sex?* #5—*Sunset.* #6—*Critters 2: The Main Course.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 5/5: *Broadcast News.* Beg. 5/6: *Shoot to Kill.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*The Seventh Sign.* #2—*Permanent Record.* #3—Through 5/5: *Blue Iguana.* Beg. 5/6: *Sunset.* #4—*Bloodsport.* #5—*The Last Emperor.* #6—Through 5/5: *A Time of Destiny.* Beg. 5/6: *Two Moon Junction.* #7—*Biloxi Blues.* #8—Through 5/5: *The Unholy.* Beg. 5/6: *Critters 2: The Main Course.* #9—*Casual Sex?* #10—*Slaughterhouse Rock.* #11—*The Milagro Beanfield War.* #12—*A Time of Destiny.* #13—*Beetlejuice.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—Through 5/5: *Above the Law.* Beg. 5/6: *Moonstruck.* #2—Through 5/5: *A New Life.* Beg. 5/6: *Casual Sex?* #3—Through 5/5: *The Unholy.* Beg. 5/6: *The Seventh Sign.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Colors; The Fox and the Hound.* **WEST**—*The Milagro Beanfield War.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 5/5: *The Whales of August.* Beg. 5/6: *The Glass Menagerie.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Casual Sex?* #2—*Colors.* #3—*Critters 2: The Main Course.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 5/5: *Two Moon Junction.* Beg. 5/6: *Salsa.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*The Unbearable Lightness of Being.* #2—*Biloxi Blues.* #3—Through 5/5: *Bloodsport.* Beg. 5/6: *Salsa.* #4—Through 5/5: *Beetlejuice.* Beg. 5/6: *Dead Heat.* #5—Through 5/5: *Moonstruck.* Beg. 5/6: *Shakedown.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Permanent Record.* #2—*Colors.* #3—*Beetlejuice.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Colors.* #2—*Moonstruck; The Fox and the Hound.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Colors.* #2—*Permanent Record.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 5/5: *The Milagro Beanfield War.* Beg. 5/6: *Shakedown.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—Through 5/5: *Casual Sex?* Beg. 5/6: *The Milagro Beanfield War.* #2—*The Last Emperor.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*A Time of Destiny.* #2—*Biloxi Blues.* #3—Through 5/5: *Sunset.* Beg. 5/6: *Slaughterhouse Rock.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*The Last Emperor.* #2—*The Milagro Beanfield War.*

704. HARRISON—CINEMA—(835-5952). *Bright Lights, Big City.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Two Moon Junction.* #2—*Biloxi Blues.* #3—*Casual Sex?* #4—*Colors.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Critters 2: The Main Course.* #2—*The Last Emperor.* #3—*Moonstruck.* #4—*Colors.* #5—*The Fox and the Hound; Bloodsport.* #6—*Above the Law.* #7—*Biloxi Blues.* #8—*Beetlejuice.* #9—*Casual Sex?* #10—*Sunset.*

707. LARCHMONT—PLAYHOUSE—(834-3001). Through 5/5: *Two Moon Junction.* Beg. 5/6: *The Unholy.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—Through 5/5: *Bloodsport.* Beg. 5/6: *Salsa.* #2—*Casual Sex?* #3—*Beetlejuice.* #4—Through 5/5: *Above the Law.* Beg. 5/6: *Slaughterhouse Rock.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Stand and Deliver.* #2—Through 5/5: *Two Moon Junction.* Beg. 5/6: *Shakedown.* #3—*Moonstruck.* #4—*Beetlejuice.* #5—*Colors; The Fox and the Hound.*

710. MOUNT VERNON—PARKWAY—(664-3311). *The Unbearable Lightness of Being.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Above the Law.* #2—*Colors.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Moonstruck.* #2—*The Unbearable Lightness of Being.* #3—*Good Morning, Vietnam.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Moonstruck.* #2—*The Fox and the Hound; Bloodsport.* #3—*Above the Law.* #4—*Colors.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Three Men and a Baby.* #2—*Critters 2: The Main Course.* #3—*The Unholy.* #4—*Beetlejuice.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Casual Sex?*

718. RYE—RYE RIDGE—(939-8177). #1—*Moonstruck.* #2—Through 5/5: *Permanent Record.* Beg. 5/6: *Colors.*

719. SCARSDALE—FINE ARTS—(723-6699). *Au Revoir Les Enfants. (Good-Bye, Children.)*

720. SCARSDALE—PLAZA—(725-0078). Through 5/5: *A New Life.* Beg. 5/6: *Biloxi Blues.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*The Unholy.* #2—*Permanent Record.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Moonstruck.* #2—*Bright Lights, Big City.* #3—*Beetlejuice.* #4—*The Last Emperor.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Bloodsport.* #2—*Two Moon Junction.* #3—Through 5/5: *Casual Sex?* Beg. 5/6: *Shakedown.* #4—*Colors.* #5—Through 5/5: *Above the Law.* Beg. 5/6: *Salsa.* #6—*Sunset.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*Colors.* #2—*Critters 2.* #3—*Bloodsport.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Biloxi Blues.* #2—Through 5/5: *Bloodsport.* Beg. 5/6: *Slaughterhouse Rock.* #3—Through 5/5: *Above the Law.* Beg. 5/6: *Salsa.* #4—*Sunset.* #5—*Casual Sex?* #6—Through 5/5: *The Seventh Sign.* Beg. 5/6: *Shakedown.* #7—*Two Moon Junction.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Good Morning, Vietnam.* #2—Through 5/5: *The Last Emperor.* Beg. 5/6: *A New Life.*

Rockland County

752. NANUET—MALL—(623-6336). *The Dead.*

753. NANUET—MOVIES—(623-0211). #1—*Critter s 2: The Main Course.* #2—*Beetlejuice.* #3—*The Milagro Beanfield War.* #4—*The Unholy.* #5—*Colors.*

755. NEW CITY—TOWN—(634-5100). #1—*Sunset.* #2—*Casual Sex?*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 5/5: *Two Moon Junction.* Beg. 5/6: *Salsa.* #2—Through 5/5: *Bloodsport.* Beg. 5/6: *Slaughterhouse Rock.*

757. NYACK—CINEMA EAST—(358-6631). *Moonstruck.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Three Men and a Baby.* #2—*Colors; The Fox and the Hound.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Bright Lights, Big City.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Dominick and Eugene.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Moonstruck.* #2—*Beetlejuice.*

763. STONY POINT—9 W—(942-0303). *The Seventh Sign.*

764. SUFFERN—LAFAYETTE—(357-6030). *The Fox and the Hound; Hope and Glory.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Colors.* #2—*Biloxi Blues.*

801. DANBURY—CINE—(743-2200). #1—*The Unholy.* #2—*Two Moon Junction.* #3—*Moonstruck.*

802. DANBURY—CINEMA—(748-2923). #1—*Above the Law; The Fox and the Hound.* #2—*Sunset.*

803. DANBURY—PALACE—(748-7496). #1—*Beetlejuice.* #2—*Critters 2: The Main Course.* #3—*Bloodsport.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Critters 2: The Main Course.* #2—*Colors.*

806. FAIRFIELD—COUNTY—(334-1411). *Casual Sex?*

807. GREENWICH—CINEMA—(869-6030). #1—*Biloxi Blues.* #2—*Colors.*

808. GREENWICH—PLAZA—(869-4030). #1—*Au Revoir Les Enfants. (Good-Bye, Children.)* #2—*A Time of Destiny.* #3—*Permanent Record.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*The Last Emperor.* #2—*Two Moon Junction.*

810. NORWALK—CINEMA—(838-4504). #1—*Beetlejuice.* #2—*Colors.*

811. NORWALK—NORWALK—(866-9202). *Bloodsport.*

812. RIDGEFIELD—CINEMA—(438-3338). *The Fox and the Hound; Stand and Deliver.*

813. SOUTH NORWALK—SONO—(866-9202). Through 5/5: *Housekeeping.* 5/6-12: *The Grand Highway.*

814. SPRINGDALE—STATE—(325-0250). Closed for renovations.

815. STAMFORD—AVON—(324-9205). #1—*Above the Law; The Unholy.* #2—*Bloodsport.*

816. STAMFORD—CINEMA—(324-3100). #1—*Sunset.* #2—*Beetlejuice.* #3—*Critters 2: The Main Course.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Moonstruck.* #2—*Two Moon Junction; The Fox and the Hound.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Bloodsport.* #2—*Sunset.* #3—*Two Moon Junction.* #4—*The Last Emperor.* #5—Through 5/5: *The Seventh Sign; The Unholy.* Beg. 5/6: *Salsa.* #6—*Critters 2: The Main Course.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Beetlejuice.* #2—*Above the Law.* #3—*Stand and Deliver; Sunset.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Biloxi Blues.* #2—*Sunset.* #3—(227-9619). *The Last Emperor.* #4—(226-6666). *The Milagro Beanfield War.*

821. WESTPORT—POST—(227-0500). *Moonstruck.*

822. WILTON—CINEMA—(762-5678). *Casual Sex?*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Moonstruck.* #2—*Beetlejuice.* #3—*Colors.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Casual Sex?* #2—*Two Moon Junction.*

902. JERSEY CITY—NEWPORT—(626-3200). #1—*Above the Law.* #2—*Two Moon Junction.* #3—*Beetlejuice.* #4—*Bloodsport.* #5—*Colors.* #6—*Critters 2: The Main Course.* #7—*Sunset.* #8—*The Unholy.* #9—*Casual Sex?*

903. JERSEY CITY—STATE—(653-5200). #1—*Bloodsport.* #2—Through 5/5: *Above the Law.* Beg. 5/6: *Salsa.* #3—*Bad Dreams.* #4—Through 5/5: *The Unholy.* Beg. 5/6: *Slaughterhouse Rock.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*The Last Emperor.* #2—*The Seventh Sign.* #3—*The Unholy.* #4—*Moonstruck.* #5—*Casual Sex?* #6—*Sunset.* #7—*Above the Law.* #8—*Biloxi Blues.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Bright Lights, Big City.* #2—*Permanent Record.* #3—*Colors.* #4—*A Time of Destiny.* #5—*Critters 2: The Main Course.* #6—*Beetlejuice.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Bad Dreams; For Keeps.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Colors.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Above the Law.* #2—*Critters 2: The Main Course.*

912. CEDAR GROVE—CINEMA 23—(239-1462). Through 5/5: *Bloodsport.* Beg. 5/6: *Salsa.*

914. LIVINGSTON—COLONY—(992-0800). Through 5/5: *Casual Sex?* Beg. 5/6: *Salsa.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). Program Unavailable.

916. MILLBURN—MILLBURN—(376-0800). #1—*Moonstruck.* #2—*Biloxi Blues.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Au Revoir Les Enfants. (Good-Bye, Children.)* #2—*Biloxi Blues.* #3—*Moonstruck.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Casual Sex?* #2—*Beetlejuice.* #3—*School Daze.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Wall Street.* #2—*Moonstruck.* #3—*The Last Emperor.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*The Last Emperor.* #2—*Sunset.* #3—*Two Moon Junction.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Two Moon Junction.* #2—*Permanent Record.* #3—*Above the Law.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *The Fox and the Hound; The Last Emperor.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Moonstruck.* #2—*Biloxi Blues.*

932. ELIZABETH—ELMORA—(352-3483). *Wall Street.*

933. LINDEN—QUAD—(925-9787). #1—*Moonstruck; The Fox and the Hound.* #2—*Colors.* #3—*Casual Sex?* #4—*Good Morning, Vietnam.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Au Revoir Les Enfants. (Good-Bye, Children.)*

936. UNION—UNION—(686-4373). #1—*Permanent Record.* #2—*Casual Sex?*

937. WESTFIELD—RIALTO—(232-1288). #1—Through 5/5: *Bloodsport.* Beg. 5/6: *Salsa.* #2—*Sunset.* #3—Through 5/5: *Casual Sex?* Beg. 5/6: *Slaughterhouse Rock.*

938. WESTFIELD—TWIN—(654-4720). #1—*Colors.* #2—*Beetlejuice.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Colors.* #2—*The Blue Iguana.*

951. CLOSTER—CLOSTER—(768-8800). *Wall Street; Broadcast News; The Fox and the Hound.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Critters 2: The Main Course.* #2—*Casual Sex?* #3—*Sunset.* #4—*Beetlejuice.*

953. EMERSON—TOWN—(261-1000). #1—*Sunset.* #2—*The Last Emperor.*

954. FAIR LAWN—HYWAY—(796-1717). #1—Through 5/5: *The Seventh Sign.* Beg. 5/6: *Slaughterhouse Rock.* #2—*Sunset.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Colors.* #2—*The Unholy.*

956. FORT LEE—LINWOOD—(944-6900). #1—Through 5/5: *The Last Emperor.* Beg. 5/6: *Salsa.* #2—Through 5/5: *Two Moon Junction.* Beg. 5/6: *Slaughterhouse Rock.*

958. OAKLAND—TWIN—(337-4478). #1—*Above the Law.* #2—*Beetlejuice.*

959. PARAMUS—CINEMA 35—(845-5070). *Sunset.*

961. PARAMUS—BERGEN MALL—(845-4449). *The Milagro Beanfield War.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Biloxi Blues.* #2—*Bright Lights, Big City.* #3—*A Time of Destiny.* #4—*Bloodsport.* #5—*The Unholy.* #6—*Above the Law.* #7—*Moonstruck.* #8—*Permanent Record.* #9—*Two Moon Junction.* #10—*Critters 2: The Main Course.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Casual Sex?* #2—*Colors.* #3—*Beetlejuice.*

964. RAMSEY—CINEMA—(825-2090). *Wall Street.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Good Morning, Vietnam.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Two Moon Junction.* #2—*Wall Street.* #3—*The Last Emperor.* #4—*The Milagro Beanfield War.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Moonstruck; The Fox and the Hound.* #2—*Biloxi Blues.* 5/8: *Ironweed.*

969. TEANECK—MOVIE CITY—(836-3334). #1—Through 5/5: *The Last Emperor.* Beg. 5/6: *Riders of the Storm.* #2—*Beetlejuice; The Fox and the Hound.* #3—*Casual Sex?*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Colors.* #2—*Moonstruck.* #3—*Biloxi Blues.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Two Moon Junction.* #2—*Casual Sex?* #3—*Beetlejuice.* #4—Through 5/5: *Bloodsport.* Beg. 5/6: *Salsa.*

BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ABOVE THE LAW—(1 hr. 44 min.; 1988) A Chicago police detective finds himself swept up into an international covert operation involving his former CIA associates. With Steven Seagal and Pam Grier. Screenplay by Seagal and Andrew Davis. Dir. Davis. R. **20, 31, 53, 89, 90, 101, 111, 112, 207, 209, 210, 214, 219, 222, 300, 301, 309, 316, 318, 406, 503, 505, 510, 517, 528, 530, 532, 604, 606, 608, 610, 626, 706, 708, 711, 714, 723, 802, 815, 819, 902, 903, 904, 911, 921, 958, 962**

★ **AU REVOIR LES ENFANTS (GOOD-BYE, CHILDREN)**—(1 hr. 43 min.; 1987) In French, Eng. subtitles. Louis Malle returns to France and reclaims his greatness in this fictionalized memoir of the cold winter of 1943–1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed—through intellectual vanity—a young Jewish student to the Nazis. The hero, 11-year-old Julien (Gaspard Manesse), is a mama's boy who wets his bed at night, a proud, intelligent, and infantile child who bristles when a new boy with intelligence equal to his own, Bonnet (Raphaël Fetjö) enters his class. Bonnet, tall, tentative, rather stand-offish, is a Jew being hid (illegally) by the Carmelite monks who run the school. Julien doesn't quite know what a Jew is, but he knows they are hated, and he uses that against Bonnet, failing to realize that his clever taunts (offering him pork paté on a cracker) are an open threat to expose him. Malle works with precision and restraint. The movie is quiet, rather sombre, but its grip on the audience tightens and tightens—the last scene is one of the most moving in recent films. A classic of European cinema. (2/22/88) PG. **11, 45, 526, 533, 613, 719, 808, 917, 935**

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Heavenly. Adapting a 1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages, and who helps them perform their Christian duties, which mainly consist of bringing unspeakable food to the town's lonely old men. The women are infuriatingly serene; their faith is untested, and though they couldn't be more harmless, we see them as unaware of how selfish and self-serving they are. On the 100th birthday of the long-dead minister, Babette asks that she be allowed to cook, and pay for herself, a French meal. The meal that she then produces is a staggering display of luxury, refinement, and art, and yet the two sisters, and the other surviving members of the minister's sect, are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and consistently, subversively funny—a witty fable about the power of art and the power of philistine innocence too. (3/7/88) G. **82**

BAD DREAMS—(1 hr. 40 min.; 1988) A horror about the sole survivor of the mass suicide of a mystic cult who awakens from a coma to find that the other members of the cult are dead, but not gone. With Jennifer Rubin and Bruce Abbott. Screenplay by Andrew Fleming and Steven de Souza. Dir. Fleming. R. **33, 92, 111, 213, 312, 903, 906**

BAGDAD CAFE—(1 hr. 11 min.; 1988) A tale of the unlikely friendship that blossoms in the California desert between a mysterious German tourist and the beleaguered owner of a desolate truck stop. With Marianne Sägebrecht and Jack Palance. Screenplay by Eleonore Adlon, Christopher Doherty, and Percy Adlon. Dir. Percy Adlon. PG. **81**

★ **BEETLEJUICE**—(1 hr. 40 min.; 1988) Nothing in this ghoulish pop-up book of a movie is scary, but the picture gives us one jolt after another—startling explosions of energy. Director Tim Burton consistently stays ahead of the audience—almost too far ahead. He creates toy worlds that intersect with real ones, and sometimes we're not sure which one we're in. He goes very far into the wonder of logic and fantasy, and then throws in something from left field—no, from the bleachers. He's rabid, undomesticated—probably a comic genius of some sort but at this point too impatient to bring order to the brilliant profusion of his ideas. Micheal Keaton, whose face is the color of Kaopectate, and who wears voluminous coats, like Ed Wynn, is the professional poltergeist who helps a lovely young dead couple haunt their own house. Catherine O'Hara, as the pretentious sculptor, and Jeffrey Jones, a neurotic, are the awful couple who take over the house. Get yourself ready for some very odd events inspired by the music of Harry Belafonte. Cameos by Sylvia Sidney and Dick Cavett. (5/2/88) PG-13. **7, 25, 33, 52, 85, 90, 106, 108, 112, 207, 210, 213, 216, 218, 219, 222, 300, 304, 306, 312, 313, 318, 400, 406, 503, 505, 508, 514, 517, 523, 530, 600, 606, 608, 610, 616, 621, 625, 634, 635, 706, 708, 709, 715, 722, 753, 762, 803, 810, 816, 819, 900, 902, 905, 918, 938, 952, 958, 963, 969, 972**

BILOXI BLUES—(1 hr. 58 min.; 1988) The Mike Nichols production, with cinematography by Bill Butler, set design by Paul Sylbert, and costumes by Ann Roth, is easily the smoothest, best looking of the many movie adaptations of Neil Simon's plays. What's astonishing and exasperating, however, is that Simon, who wrote the screenplay, has further tamed material that lacked wildness and power to begin with. In this second installment of Simon's autobiographical trilogy, the hero, Eugene Morris Jerome (Matthew Broderick), having escaped from his mother's house in Brighton Beach, enters the wartime Army clutching his journal, a wisecracking Jewish boy without the slightest bit of sensual or social experience behind him. For Eugene, and for his fellow New York Jew Arnold Epstein (Corey Parker), the Army is an introduction to the exotic, threatening, *goyishe* world of chipped beef on toast, anti-Semitism (sometimes genial, sometimes not), physical discomfort, and women. Simon has good dramatic material, but he compromises it, dropping or softening the conflicts between Epstein and Jerome and between Epstein and the Army, as personified by the maniacal disciplinarian Sergeant Toomey. As Toomey, Christopher Walken speaks quietly, delivering his tirades in an ironical manner, as if he were too civilized for the words he has to say. The movie has almost no dramatic power at all—it's charming but gutless. (3/28/88) PG-13. **22, 37, 53, 65, 102, 112, 200, 213, 219, 302, 304, 307, 311, 406, 504, 505, 509, 512, 517, 519, 523, 525, 530, 601, 606, 608, 610, 617, 625, 634, 702, 705, 706, 720, 724, 800, 807, 820, 904, 916, 917, 931, 962, 968, 970, 971**

BLOODSPORT—(1 hr. 32 min.; 1988) A young American's determination to pay tribute to his martial arts teacher leads him to the prestigious international contest. With Donald Gibb and Jean Claude Van Damme. Screenplay by Sheldon Lettich, Christopher Cosby, and Mel Friedman. Dir. Newt Arnold. R. **3, 33, 66, 88, 90, 92, 100, 103, 104, 106, 107, 111, 112, 207, 208, 209, 210, 214, 218, 219, 220, 222, 300, 303, 304, 306, 312, 313, 318, 319, 400, 406, 503, 506, 508, 517, 530, 532, 602, 606, 608, 610, 625, 634, 706, 708, 714, 723, 724, 724, 756, 803, 811, 815, 818, 902, 903, 912, 913, 937, 962, 972**

THE BLUE IGUANA—(1 hr. 30 min.; 1988) A young detective is dispatched to a dangerous outpost south of the border on a mission to recover $50 million in contraband money. With Dylan McDermott and James Russo. Written and directed by John Lafia. R. **37, 950**

BRIGHT LIGHTS, BIG CITY—(1 hr. 45 min.; 1988) Jay McInerney's brittle, jokey, little state-of-the-yup novel about a young man's crisis has been turned into a mistakenly earnest and heartfelt movie by director James Bridges. Michael J. Fox, miscast, and looking like a mutt that's been locked out for the night and rained on, is Jamie Conway (the hero with no name in the novel), who almost comes apart when he loses his wife, a bubble-headed model (Phoebe Cates), and his job at a serious weekly magazine (i.e., *The New Yorker*). In a week of pleasure seeking that always ends in misery, Jamie, lead by his nighttime mentor, Tad Allagash (Kiefer Sutherland), snorts enough cocaine to support General Noriega and six colonels in the south of France, but he never gets high. Instead, he thinks of his dead mother (Dianne Wiest, who gives her deathbed scene everything she's got). The scenes at *The New Yorker* are not bad; Jason Robards does a brilliant cameo as a rumbling old alcoholic literary man kept alive by memories of Bill Faulkner and "Bunny" Wilson. But that's about it, as far as pleasure goes. With Swoosie Kurtz, Frances Sternhagen, and Tracy Pollan. McInerney did the adaptation himself. Music by Donald Fagen. (4/11/88) R. **36, 85, 505, 512, 608, 611, 704, 722, 760, 905, 962**

CASUAL SEX?—(1 hr. 30 min.; 1988) Set against the plush surroundings of an exclusive health resort, two friends are forced to confront the changing social and sexual attitudes of the eighties. With Lea Thompson and Victoria Jackson. Screenplay by Wendy Goldman and Judy Toll. Dir. Genevieve Robert. R. **20, 35, 44, 87, 112, 200, 204, 214, 217, 219, 220, 302, 315, 317, 320, 322, 404, 406, 504, 506, 509, 510, 512, 517, 523, 530, 532, 601, 604, 606, 608, 610, 610, 612, 616, 618, 619, 621, 625, 626, 631, 700, 705, 706, 708, 716, 723, 724, 755, 806, 822, 901, 902, 904, 914, 918, 933, 936, 937, 952, 963, 969, 972**

★ **COLORS**—(2 hr.; 1988) Dennis Hopper's fourth film as director is a formula cop movie with some special qualities. Robert Duvall is Hodges, a shrewd veteran cop in Los Angeles, and Sean Penn is the tiny young dynamo "Pacman," the kind of policeman who kayos a hood just for looking him in the eye. Together they are trying and failing to contain the tide of crack-war violence engulfing Los Angeles. After fighting a lot, they will, in time, learn to love each other. A formula, to be sure. But Hopper gives the movie his own intensity and recklessness, and his despair. In the scenes of the two cops patrolling the neighborhood streets, the movie slows down. The car pulls up and everyone raps. The young hoods, it turns out, are doomed by their best qualities of courage and loyalty. Since their feeling for the gang is the only thing holding them to life, they *must* retaliate when the gang is attacked. From their own point of view, they are violent on principle. The movie lacks precision and detail, but Hopper shows some class in dramatizing this mess not just as a series of violent thrills but as a disaster blighting a whole community. Written by Michael Schiffer. Featuring a large cast of young black and Hispanic actors. (4/18/88) R. **21, 32, 62, 67, 85, 90, 100, 101, 108, 112, 200, 204, 214, 216, 217, 220, 222, 305, 313, 316, 319, 401, 505, 509, 512, 514, 530, 606, 608, 627, 631, 635, 636, 637, 705, 706, 709, 711, 714, 718, 723, 724, 753, 759, 800, 805, 807, 810, 900, 902, 905, 910, 933, 938, 950, 955, 963, 971**

CRITTERS 2: THE MAIN COURSE—(1 hr. 27 min.; 1988) The ferocious, tiny terrorists return to bother the hapless residents of Grovers Bend, Kansas. With Scott Grimes and Terrence Mann. Screenplay by David Twohy and Mick Garris. Dir. Garris. PG-13. **24, 34, 67, 90, 100, 108, 112, 204, 207, 208, 210, 214, 216, 217, 220, 222, 305, 316, 404, 505, 510, 520, 523, 530, 603, 606, 608, 621, 625, 631, 706, 715, 724, 753, 803, 805, 816, 818, 902, 905, 911, 913, 952, 962**

DA—(1 hr. 42 min.; 1988) A look at the joy and pain involved in resolving familial relationships. With Martin Sheen, William Hickey, and Barnard Hughes. Screenplay by Hugh Leonard. Dir. Matt Clark. PG. **50**

DEAD HEAT—(1 hr. 26 min.; 1988) When a L.A.P.D. detective is killed in the line of duty, he returns from the dead so he and his partner can avenge his death. With Treat Williams and Joe Piscopo. Written by Terry Black. Dir. Mark Goldblatt. R. **200, 220, 602, 634, 752**

DOMINICK AND EUGENE—(1 hr. 45 min.; 1988) The story of twin brothers, one an ambitious medical student, the other a mentally-handicapped garbage man. With Tom Hulce, Ray Liotta, and Jamie Lee Curtis. Screenplay by Alvin Sargent and Corey Blechman. Dir. Robert M. Young. PG-13. **40, 761**

EAT THE RICH—(1 hr. 32 min.; 1988) When an ex-hoodlum becomes Home Secretary of England, his anarchist opponents exact revenge upon society by opening a cannabalistic restaurant. With Lanah Pellay, Nosher Powell, and Ronald Allen. Written by Peter Richens and Peter Richardson. Dir. Richardson. R. **55**

GOOD MORNING, VIETNAM—(1 hr. 59 min.; 1987) Robin Williams's astonishing mouth has been reactivated in this comedy set in Vietnam in 1965. Arriving in Saigon, Williams, an Armed Forces Radio disc jockey, does long, long riffs into the microphone, and his multilevel consciousness and gonzo joking make instant contact with the way the grunts, in that dangerous period, feel about their lives. There's a great subject buried here—the way popular culture, in the sixties, pulled together paranoid, fragmented people. But the screenwriter, Mitch Markowitz, has produced a screenplay derived from the harmless service comedies of the fifties in which fun-loving enlisted men outwit stuffed-shirt officers, men with no laughter in their souls. Barry Levinson's direction is surprisingly slipshod, and the movie also makes the disastrous, inconceivable error of patronizing the Vietnamese. In the end, Robin Williams is cool and everyone else isn't. So what? With Bruno Kirby. (1/4/88) R. **36, 317, 320, 501, 502, 513, 515, 608, 611, 620, 713, 725, 933, 966**

★ **HAIRSPRAY**—(1 hr. 34 min.; 1988) John Waters, the disreputable camp master from Baltimore, in an uncharacteristically mellow mood. Back in 1962, Baltimore was still racist and mean, but, in this happy myth, integration was spear-headed by a bunch of sweetie-pie white girls who wanted to dance to black music and dance with black boys. The heroine, Miss Tracy Turnblad (bouncy little Ricki Lake), a libidinous teen who sprays fragrant-smelling glue on her hair, struggles to become the teen queen of Baltimore. Her rival: the odious Amber Von Tussle, who wears colorless wax on her lips. The movie, as you may have gathered, is a cracked version of a teen flick from the fifties. Waters keeps the dances in the proper period style, inventing a few steps of his own for fun. In all this, he's lost his old willingness to ridicule: He *likes* these people. An unsuspecting moviegoer who wanders into the picture might think he was losing his mind, but really, it's perfectly pleasant entertainment. Photographed in ugly plastic colors. With Waters's superstar Divine, who plays Tracy's mother, ironing, endlessly ironing, Sonny Bono (deplorable), and Debbie Harry (a little better). Pia Zadora shows up in a black wig as a beatnik. (2/29/88) PG. **5**

★ **HOPE AND GLORY**—(1 hr. 52 min.; 1987) John Boorman's shockingly happy memoir of growing up during the blitz. At the beginning of the war, the seven-year-old Boorman—called Bill Rohan (Sebastian Rice Edwards) in the movie—lives with his parents in a dreary London suburb of semi-detached row houses. The bombs fall and the houses crack open, revealing a treasure chest of riches. The boys play about them joyously, and life stirs in the ruins—a whole culture shrugs off its dowdy habit. The picture is probably as good—as rich, as varied, as funny—as a vignette mov ie without an active leading character could be. Individually, the episodes are very fine, but they don't add up to something powerful. Bill is a silent, sensitive boy—an observer, not a hero. Boorman doesn't create a plot around him—a conflict, say, with his unhappily married parents, a wartime adventure, or anything else. Bill has no secret life that matters. In the end, Boorman's blithe countermyth of the blitz is wonderful in spots but weightless on the whole. With Sarah Miles, Ian Bannen. (10/26/87) PG-13. **11, 764**

I HATE ACTORS—(1 hr. 31 min.; 1988) In French, Eng. subtitles. A mock *film noir* that parodies the Hollywood of the forties. With Michel Blanc, Jean Poiret, and Bernard Blier. Written and directed by Gerard Krawczyk. PG. **63**

JUDGMENT IN BERLIN—(1 hr. 32 min.; 1988) Based on the true story of a group of East Germans who escaped from Berlin in 1978 by hijacking a plane. With Martin Sheen, Sean Penn, and Sam Wanamaker. Screenplay by Joshua Sinclair and Leo Penn. Dir. Leo Penn. PG. **51**

★ **THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi, magnificent in yellow brocade, ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In re-creating the court rituals, Bertolucci, designer Ferdinando Scarfiotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. They use color, architecture, and masses of people with amazing freedom and lightness. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where art and luxury have given way to the reproving drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? (11/30/87) PG-13. **6, 46, 64, 87, 112, 200, 203, 219, 221, 300, 304, 308, 313, 317, 406, 509, 511, 601, 520, 521, 523, 601, 606, 609, 610, 612, 618, 621, 625, 700, 703, 706, 722, 725, 809, 818, 820, 904, 919, 920, 930, 953, 956, 967, 969, 970**

LOVE IS A DOG FROM HELL—(1 hr. 30 min.; 1988) In Flemish, Eng. subtitles. An off-beat coming-of-age story that explores three torrid nights in the life of a young man searching for love. With Josse De Pauw and Geert Hunaerts. Screenplay by Marc Didden and Dominique Deruddere. Dir. Deruddere. **5**

MALA NOCHE—(1 hr. 18 min.; 1985) An intricate study of mutual exploitation set in the slums of Portland, Oregon. Written and directed by Gus Van Sant. **1**

THE MILAGRO BEANFIELD WAR—(1 hr. 55 min.; 1988) It's not sufficient to say that this Robert Redford picture will seem marvelous to anyone who adores Pete Seeger and singing around a campfire—though the statement, as far as it goes, is true enough. Despite the crippling virtue of his theme—the revolt of Mexican-American dirt farmers against corrupt big-time developers in the Southwest—Redford has managed to inject antic bits of personality and wit into the work of his large cast. As *Ordinary People* demonstrated, he is a good director of actors, On the other hand, trying for a tone of "Latin" fantasy and magic, he's severely hampered by general cautiousness and an overly literal mind. Which is a shame, since the movie is obviously a labor of love. Starring Chick Vennera, Ruben Bladés, Sonia Braga, John Heard, and Richard Bradford. Based on a novel by John Nichols. (4/11/88) R. **10, 61, 83, 203, 310, 516, 612, 625, 627, 638, 700, 703, 753, 820, 967**

THE MODERNS—(2 hr. 6 min.; 1988) A look at the lives of *Les Artists* of Paris in the twenties. With Keith Carradine, Linda Fiorentino, and Genevieve Bujold. Screenplay by Alan Rudolph and Jon Bradshaw. Dir. Rudolph. **49**

★ **MOONSTRUCK**—(1 hr. 42 min.; 1987) At first, it could be just another "warm" ethnic comedy. A family of Brooklyn Italians live together grumpily in one house, including a practical-minded 37-year-old widow (Cher), who believes herself unlucky in life, and who fulfills her own belief by agreeing to marry her timid suitor (Danny Aiello), a man second-rate in every way. When he leaves town, she falls in love with his tormented and passionate kid brother (Nicolas Cage), a baker who loves opera. Writer John Patrick Shanley, as it happens, does write "warm" dialogue, but he's also capable of astringency, bluntness, self-parodying romantic flights, and the hardest thing of all in movies—genuine passion. And the normally heavy-handed Norman Jewison works with lightness, sureness, and speed. Jewison keeps the tone both romantic and satirical at the same time, and he allows all the actors, no matter how briefly on screen, to develop complete characterizations. Cher is excellent, and Nicolas Cage, as the sexy baker, has dropped his hangdog, Farfel-in-the-manger look. The movie also features brilliant work by the actors Olympia Dukakis and John Mahoney, the music of Puccini, and Franco Zeffirelli's third-act set for the Met's production of *La Bohème.* (1/4/88) PG. **24, 52, 85, 102, 112, 200, 206, 220, 301, 307, 308, 322, 401, 501, 504, 505, 507, 509, 511, 513, 517, 519, 521, 523, 530, 606, 608, 611, 613, 616, 618, 626, 634, 636, 706, 709, 713, 714, 718, 722, 757, 762, 801, 817, 821, 900, 904, 916, 917, 919, 931, 933, 962, 968, 971**

MONDO NEW YORK—(1 hr. 22 min.; 1988) A tour through the hedonistic underworld of New York City. With Shannah Laumeister, Karen Finley, and John Sex. Written by David Silver and Harvey Keith. Dir. Keith. **11**

PERMANENT RECORD—(1 hr. 40 min.; 1988) When the most popular student at Thurber High School commits suicide, his death greatly affects the friends he leaves behind. With Keanu Reeves, Alan Boyce, and Jennifer Rubin. Screenplay by Jarre Fees, Alice Liddle, and Larry Ketron. Dir. Marisa Silver. PG-13. **36, 62, 101, 215, 219, 305, 406, 509, 512, 516, 603, 606, 625, 635, 637, 718, 721, 808, 905, 921, 936, 962**

THE POINTSMAN—(1 hr. 36 min.; 1988) In Dutch and French, Eng. subtitles. The drama of the evolving relationship between a lonely railway signalman and a mysterious woman who is forced by circumstances to stay with him for a year. With Stephane Excoffier and Jim Van Der Woude. Screenplay by George Brugmans, Hans de Wolf, and Jos Stelling. Dir. Stelling. R. **81**

POWAQQATSI—(1 hr. 37 min.; 1988) A film montage celebrating human-scale endeavors, set to an original Philip Glass score. Written by Godfrey Reggio and Ken Richards. Dir. Reggio. G. **41**

RIDERS OF THE STORM—(1 hr. 32 min.; 1988) A band of Vietnam vets who operate a pirate television network use the airwaves to sabotage the presidential campaign of a right-wing female candidate. With Dennis Hopper and Michael J. Pollard. Screenplay by Scott Roberts. Dir. Maurice Phillips. R. **7, 36, 60, 84, 969**

SALOME'S LAST DANCE—(1 hr. 27 min.; 1988) In 1892, an unauthorized version of Oscar Wilde's banned play *Salome* is premiered in a London brothel. With Glenda Jackson, Nicholas Grace, and Stratford Johns. Written and directed by Ken Russell. R. **55**

SALSA—(1 hr. 30 min.; 1988) A young man works to support his family by day but lives for his nights in the salsa clubs. With Robby Rosa and Angela Alvarado.

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Screenplay by Boaz Davidson, Tomás Benitez, and Shephard Goldman. Dir. Davidson. PG. **33, 104, 106, 107, 111, 200, 209, 218, 219, 220, 222, 300, 303, 304, 306, 312, 316, 406, 503, 506, 514, 517, 527, 532, 604, 610, 633, 634, 708, 723, 724, 756, 818, 903, 912, 914, 937, 956, 972**

★ **SAMMY AND ROSIE GET LAID**—(1 hr. 40 min.; 1987) An intellectually exciting comedy of sexual manners from playwright Hanif Kureishi and director Stephen Frears, the team that made *My Beautiful Laundrette.* The Anglo-Pakistani Sammy is a young London accountant; his English wife Rosie is a left-wing writer and social worker. As a riot rages around their London apartment, Sammy's father, Rafi, a plump, witty scoundrel, shows up from the East. He enters Sammy and Rosie's life, astounded by the clutter and violence of an England that he had once idealized as the home of order and civilization. There are more characters—many more—and a whirling sense of life as a non-stop wild party, in which people say vile things to one another but connect with strangers from all levels of society. The filmmakers see the disorder as part of a roistering human comedy and as inherently creative—an attack on the complacencies of Thatcherite England. The movie is a bit much though—it's glib, and sometimes pretentious, and it throws more ideas at us than we can reasonably handle. Its intellectual luridness is both exhilarating and dismaying. (11/9/87) R. **4**

SCHOOL DAZE—(1 hr. 50 min.; 1988) A mess. Spike Lee tries to make a black *Animal House* with music, but he's too smart and humane for the frat-house rituals and gibberish he puts on the screen, and he mucks up his own movie. At an all-black middle-class college in the South, the student body is split between the dark-skinned blacks (the Jigaboos), who want to make the school divest itself of its South African holdings, and the lighter-skinned, more affluent students (the Wannabees, as in "wannabee white"), who gather around the frat house Gamma Phi Gamma, and who want to have a good time and win high-paying jobs. In truth, neither side is very appealing. The conflict is fought out verbally and in a couple of dance numbers, but Lee doesn't make the choreographic styles distinctive enough. "Dazed" is the word for the movie: The sequences jam into each other rudely; the major characters aren't developed, and the girls are treated scandalously, as mere back-up to the men. Spike Lee's heart isn't in it—he gives the show away by casting himself as Half-Pint, a Jig who wants to join Gamma Phi Gamma so badly he's almost ceased being a person. After the fifth frat-house scene, monotony sets in; you want to go on to another college, where some of the students might be sane. (2/29/88) R. **33, 90, 216, 918**

THE SEVENTH SIGN—(1 hr. 36 min.; 1988) A young pregnant woman slowly discovers that she and her unborn child play an integral role in the coming of the Apocalypse. With Demi Moore, Michael Biehn, and Jurgen Prochnow. Written by W. W. Wicket and George Kaplan. Dir. Carl Schultz. R. **7, 33, 112, 200, 300, 306, 312, 406, 505, 517, 530, 608, 625, 626, 724, 763, 818, 904, 954**

SHAKEDOWN—(1 hr. 45 min.; 1988) A police action-drama about a legal aide attorney and a renegade New York cop who team up to solve a Central Park shoot out. With Peter Weller and Sam Elliott. Written and directed by James Glickenhaus. R. **3, 20, 35, 52, 67, 210, 219, 220, 222, 304, 306, 315, 406, 506, 509, 517, 532, 601, 604, 610, 634, 638, 709, 723, 724**

SOMEONE TO LOVE—(1 hr. 50 min.; 1988) An exploration of the private dramas of singles as they search for meaningful relationships. With Andrea Marcovicci, Sally Kellerman, and Orson Welles. Written and directed by Henry Jaglom. **84**

STAND AND DELIVER—(1 hr. 43 min.; 1988) This inspirational tale of ghetto youth saved by a great teacher is sparked by Edward James Olmos, who gives an immensely entertaining star performance. Olmos, a growling, morose Lieutenant Castillo on *Miami Vice,* changes his appearance, weight, and manner to play the real-life teacher, Jaime Escalante, a computer technician who decided to work with East Los Angeles kids (mostly Hispanic) at the James A. Garfield High School. At first, Escalante seems a weak, burdened man—a middle-class householder, a *teacher*—overmatched by insolent youths. But his impotence is a put-on and a lure. When his students challenge him, he turns a mocking hipster's wit on them, conquering with scorn and irony and, finally, encouragement and affection. Escalante prepared his students for the advanced-placement test in calculus, and, in 1982, eighteen of them passed—at that time an unheard of feat. Since then, many more have passed. The movie is stirring but not always convincing—the actors playing the students are much too soft. With Lou Diamond Phillips. Written by Ramon Menendez and Tom Musca. Dir. Menendez. (4/18/88) PG. **10, 203, 304, 310, 533, 709, 812, 819**

STICKY FINGERS—(1 hr. 45 min.; 1988) When they discover a bag containing a million dollars, two struggling musicians go on a shopping spree that opens a hornet's nest of complications. With Melanie Mayron, Helen Slater, and Eileen Brennan. Written by Catlin Adams and Melanie Mayron. Dir. Adams. PG-13. **42**

STORMY MONDAY—(1 hr. 33 min.; 1988) A thriller about a Polish jazz band that visits Newcastle, England, and becomes embroiled in a feud between a club owner and a real estate developer. With Melanie Griffith, Sting, and Tommy Lee Jones. Written and directed by Mike Figgis. R. **60, 84**

SUNSET—(1 hr. 47 min.; 1988) A comedy about a silent film star preparing to make his first talkie. With Bruce Willis and James Garner. Written and directed by Blake Edwards. R. **7, 33, 60, 85, 101, 106, 112, 200, 206, 215, 218, 219, 220, 300, 302, 304, 309, 313, 315, 402, 406, 504, 506, 512, 514, 517, 527, 530, 600, 606, 608, 610, 612, 618, 621, 625, 702, 706, 723, 724, 755, 802, 816, 818, 819, 820, 902, 904, 920, 937, 952, 953, 954, 959**

38: VIENNA BEFORE THE FALL—(1 hr. 36 min.; 1988) In German, Eng. subtitles. A young Jewish playwright and his German lover are caught in the maelstrom of rising anti-Semitism and hypocrisy in pre-Anschluss Austria. With Tobias Engel and Sunnyi Melles. Written and directed by Wolfgang Glück. **81**

A TIME OF DESTINY—(1 hr. 55 min.; 1988) A chronicle of the tribulations of a prosperous Basque family during World War II. With William Hurt, Timothy Hutton, and Melissa Leo. Screenplay by Anna Thomas and Gregory Nava. Dir. Nava. PG-13. **11, 48, 85, 514, 526, 527, 608, 612, 625, 625, 702, 808, 905, 962**

TWO MOON JUNCTION—(1 hr. 44 min.; 1988) A rich Southern girl, engaged to an aristocratic man, is forced to reevaluate her situation when she falls for a carny from a travelling circus. With Sherilyn Senn and Richard Tyson. Written and directed by Zalman King. R. **20, 24, 31, 52, 55, 66, 85, 89, 102, 103, 106, 112, 112, 200, 200, 206, 206, 213, 218, 219, 220, 220, 301, 302, 304, 307, 308, 309, 322, 401, 406, 501, 503, 504, 505, 507, 509, 511, 513, 516, 517, 518, 519, 521, 523, 525, 527, 530, 530, 600, 606, 606, 608, 608, 610, 611, 612, 613, 616, 616, 618, 621, 625, 626, 633, 634, 636, 705, 706, 707, 709, 709, 713, 714, 718, 722, 723, 724, 756, 757, 762, 801, 801, 809, 817, 817, 818, 821, 900, 901, 902, 904, 916, 917, 919, 920, 921, 931, 933, 956, 962, 962, 967, 968, 971, 972**

THE UNBEARABLE LIGHTNESS OF BEING—(2 hr. 53 min.; 1988) Milan Kundera's celebrated 1984 novel made into a not-bad large-scale movie by an international group of filmmakers and actors. At times, screenwriter Jean-Claude Carriere and director Philip Kaufman display a debonair and ruthless wit not far from Kundera's characteristic tone. But they've lost what is most precious in the book, the sound of Kundera's voice, his reflections on art, sex, kitsch, the history of Czechoslovakia, and many other things. Daniel Day Lewis, ten years too young for the role, is the skirt-chasing brain surgeon, Tomas; the lovely young Juliette Binoche is the provincial waitress Tereza whose suffering captures and holds his interest; and the rather heavy-spirited Lena Olin is his favorite mistress, Sabina, endlessly capering in black underwear and bowler hat. Kaufman captures some of the restless spirit of the "Prague Spring" in 1968, an explosion of sensual as much as political freedom. Sexuality itself becomes a protest against totalitarian order. The trouble is, the obsessive Tomas-Tereza relationship has no substance without Kundera's surrounding thickets of analysis and reflection. He strays, she suffers, he strays again—and so what? We don't even know why he strays. The movie is hollow and externalized, and more than a little tedious, though Kaufman's expert blending of stock and freshly shot footage in a sequence devoted to the Soviet suppression of Czech liberty is terrific. Shot in Lyons (a stand-in for Prague) and Geneva by Sven Nykvist. (2/15/88) R. **24, 51, 221, 634, 710, 713**

THE UNHOLY—(1 hr. 44 min.; 1988) A priest battles a deadly demon. With Ben Cross, Ned Beatty, and Hal Holbrook. Written by Philip Yordan and Fernando Fonseca. Dir. Camilo Vila. R. **30, 108, 112, 207, 210, 306, 517, 530, 606, 608, 625, 626, 707, 715, 721, 753, 801, 815, 818, 902, 903, 904, 913, 955, 962**

★ **WALL STREET**—(2 hr.; 1987) In this melodrama about greed and corruption in New York, Oliver Stone evokes the arrogance and venality of New York at the height of the bull market—Wall Street before the crash. Charlie Sheen brings his pleasing gravity to the role of the hungry young broker, Bud Fox; Michael Douglas, charismatic and irresistable, is the big time corporate raider Gordon Gekko, who gets Bud to give him inside information, spy on his rivals, and in other ways compromise himself so that he belongs to Gekko—in return for which Gekko makes him rich. The movie is both a fable and a morality tale. Stone and Stanley Weiser, who collaborated on the screenplay, write a variety of grandstanding speeches—nasty, preposterous celebrations of greed (which are not far from words actually spoken by the ineffable Ivan Boesky) and lamentations for the good old days, when people allegedly worked for an honest dollar. The movie is contemptuous of the financiers who merely manipulate money and wildly on the side of the little people who work for a living, but it's not sanctimonious. Stone makes the lure of big money so vivid you can savor it like Stilton and port. With Daryl Hannah. (12/14/87) R. **54, 919, 932, 951, 964, 967**

WHITE MISCHIEF—(1 hr. 40 min.; 1988) This true story of high life, dissipation, and murder in British-colonial Kenya isn't very good, but you'll want to see it anyway—some of it is sexy, and Greta Scacchi, the star, is startlingly beautiful. In 1940–41, the upper-class denizens of the legendary Happy Valley—in the hills outside Nairobi, Kenya—were most certainly a collection of wicked little beasties. Living on huge estates, they played, hunted, drank, experimented with cocaine and heroin, screwed one another's wives and husbands, and either ignored their children or managed not to have any. All of this decadence becomes blindingly public when Josslyn Hay (Charles Dance), the twenty-second Earl of Erroll and the lover of Diana Broughton (Greta Scacchi), was found dead—shot through the head—not far from the house of Diana's husband. The unappealing Sir "Jock" Delves Broughton (Joss Ackland) has been hunting like a sport, but was he faking and secretly planning murder? Despite the research of James Fox, who wrote an elegant book (same title) about this affair, the answer isn't really known, so the movie is rather coy about the truth. The director, Michael Radford, and Jonathan Gems, who worked with Radford on the screenplay, have tried for a tone of cracked elegy, and have become bogged down in enervation, folie de grandeur, and dwindling-Empire nostalgia. The movie is lazy and pompous, a smug example of the smug horror it is putting down. When Scacchi and Dance strip off their clothes, the directorial ineptitude can almost be forgiven. With Sarah Miles, Trevor Howard, John Hurt. Exteriors shot in Kenya. (5/2/88) R. **43**

WINGS OF DESIRE—(2 hr. 10 min.; 1988) In German, English, and French, Eng. subtitles. Reviewed in this issue. **82**

REVIVALS

ALL THE PRESIDENT'S MEN—(2 hr. 18 min.; 1976) A surprisingly fine newspaper film. Robert Redford and Dustin Hoffman are utterly convincing as Woodward and Bernstein, and the whole thing is worth seeing twice—once for everything about it, and once more just for the acting. Dir. Alan J. Pakula. **2**

THE BAD AND THE BEAUTIFUL—(1 hr. 58 min.; 1952) One of the best of all Hollywood films about Hollywood. Kirk Douglas stars as a brilliant, manipulative producer, and among the people circling around him are Lana Turner (a star), Dick Powell (a Faulkner-type writer), and Walter Pidgeon (a studio head). Written by Charles Schnee. Dir. Vincente Minnelli. **8**

THE BICYCLE THIEF—(1 hr. 30 min.; 1949) In Italian, Eng. subtitles. One of the epochal achievements of Italian neorealist cinema, Vittorio De Sica's film deals with a poor man and his son in postwar Rome, living off the father's bicycle, which gets stolen. The search for that missing lifesaver is moving, funny, grotesque, and finally shattering, and the performances of the expertly guided amateur cast are almost more real than life itself. **2**

CITIZENS BAND—(1 hr. 38 min.; 1977) Also released as *Handle With Care.* Jonathan Demme's comedy (written by Paul Brickman) is a middle-American *Midsummer Night's Dream* about the ways in which people's citizens-band-radio identities allow them to express hidden sides of themselves. It's the kind of gregarious, unpretentiously lilting "people's" comedy that one rarely sees anymore. With Paul Le Mat, Ann Wedgeworth, and Candy Clark. **2**

DOUBLE INDEMNITY—(1 hr. 46 min.; 1944) Barbara Stanwyck gives a great performance as the steamy California slut who ensnares Fred MacMurray (the embodiment of the banality of evil) into murdering her husband for his insurance. Edward G. Robinson is the bulldoglike insurance-company Javert. A taut, stunningly effective melodrama. Dir. Billy Wilder. **8**

FAT CITY—(1 hr. 40 min.; 1972) John Huston's absorbing boxing movie, with Jeff Bridges as a young fighter, Stacy Keach as an older one, and Susan Tyrrell as a boozing lady who hangs around. Plenty of squalid, satisfying, fight-game atmosphere. **47**

THE FOX AND THE HOUND—(1 hr. 23 min.; 1981) An innocent childhood friendship between two natural enemies, a fox and a hound, leads to comic complications in their later life. With the voices of Mickey Rooney, Pearl Bailey, and Kurt Russell. Dir. Art Stevens, Ted Berman, and Richard Rich. **112, 206, 313, 505, 523, 530, 606, 609, 618, 621, 627, 636, 706, 709, 714, 759, 764, 802, 812, 817, 900, 930, 933, 951, 968, 969**

GENTLEMEN PREFER BLONDES—(1 hr. 31 min.; 1953) Marilyn Monroe plays eyelash-batting Lorelei Lee, the girl with a calculating machine for a heart. Though it's no equal in wit or poignancy, Anita Loos loved this version of her novel about two friends—one out for a rich husband, the other (Jane Russell) for true love—and the suckers, playboys, and clowns they make short work of. The two women deliver the songs with spirit and act with the confidence of two tanks. A very enjoyable movie. Dir. Howard Hawks. **8**

JULIET OF THE SPIRITS—(2 hr. 28 min.; 1965) In Italian, Eng. subtitles. Fellini's first film in color, and a complete departure from the neorealist subject matter of his earlier works. The film delves into the fantasies of a middle-aged woman, played by Fellini's wife, Giulietta Masina, revealing all of the character's neuroses in an overly long feast of cinematic flourishes. **8**

LADY CHATTERLEY'S LOVER (1955)—(1 hr. 41 min.) In French, Eng. subtitles. D. H. Lawrence's novel of sanctioned adultery, sensational and controversial in its time (1928), made into a sluggish 1950s drama of extramarital love—sensitively handled, but unconvincingly written and poorly acted. With Danielle Darrieux. Dir. Marc Allégret. **8**

THE MANCHURIAN CANDIDATE—(2 hr. 6 min.; 1988) A political thriller about a Korean War hero, controlled by his ambitious mother, who attempts to murder a liberal politician. With Frank Sinatra, Laurence Harvey, and Janet Leigh. Screenplay by George Axelrod. Dir. John Frankenheimer. PG. **80**

MY SWEET LITTLE VILLAGE—(1 hr. 40 min.; 1986) In Czech, Eng. subtitles. This film about a bunch of quirky Czech villagers is sweet indeed, but oh so itsy-bitsy small! With Janos Ban, Marian Labuda, and Rudolf Hrusinsky. Screenplay by Zdenek Sverak. Dir. Jiri Menzel. **9**

OTELLO—(2 hr. 2 min.; 1986) In Italian, Eng. subtitles. Verdi's greatest opera, a work of almost annihilating power, has been subjected to the florid, decorative temperament of Franco Zeffirelli. See it for Placido Domingo's tremendous performance in the title role and for Justino Diaz as Iago. With Katia Ricciarelli and the orchestra and chorus of La Scala, conducted by Lorin Maazel. **9**

THE NIGHT OF THE HUNTER—(1 hr. 33 min.; 1955) Charles Laughton directed this odd, haunting film about two children pursued by a murderer in the rural South. Robert Mitchum brings his creepy charm to the role of the religion-obsessed killer; Shelley Winters is, typically, his victim. **2**

WOMEN IN LOVE—(2 hr. 12 min.; 1969) Ken Russell's version of D. H. Lawrence's greatest novel is superheated and a little absurd, but it's a relatively sane piece of work compared with what Russell's done since. It will drive you back to Lawrence to find out what all the anger and craziness are about. With Alan Bates, Oliver Reed, and Glenda Jackson. **8**

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BROADWAY

Previews and Openings

Wednesday, May 4

CARRIE—A musical by Michael Gore, Dean Pitchford, and Lawrence D. Cohen, based on the novel of the same name by Stephen King; directed by Terry Hands. Seventeen-year-old Linzi Hateley has the title role, and Betty Buckley plays her mother. Featured in the cast are Charlotte D'Amboise, Darlene Love, Gene Anthony Ray, Paul Gyngell, and Sally Ann Triplett. The story tells of a girl who has, among other strange powers, the gift of telekinesis, thus can move objects and people at will. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; $35 to $50. Wed. at 2, $22.50 to $45. Previewing now prior to a 5/12 opening. **Virginia Theater,** 245 West 52nd Street (977-9370). 2 hrs. 15 min. All major credit cards.

JACKIE MASON SHOW—The great man returns with new insights in his Tony Award-winning one-man show (it played to sell-out, standing-room-only crowds for over a year, and then he left to make a film), *The World According to Me,* for a six-week engagement. Tues. through Thurs. at 8, Sun. at 3, $15 to $32.50; Fri. and Sat. at 8, $17.50 to $35. **Brooks Atkinson Theater,** 256 West 47th Street (246-0102). 2 hrs.

Now Playing

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon in a brilliant revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $40 to $45; through Labor Day. **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Broadway (239-6200).2 hrs. 10 mins. All major credit cards. **IRLS**

BROADWAY BOUND—The final installment of Neil Simon's semi-autobiographical trilogy; directed by Gene Saks. Featured in the cast are Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and David Nackman. Eugene has left the Army, and along with his brother Stanley, is pursuing a radio-writing career. Opened 12/4/86. Mon. through Sat. at 8 (dark on Thursdays), $27.50 through $40; Sat. at 2, Sun. at 3, $25 through $35; Wed. at 2, $20 through $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. ● **IRLS**

BURN THIS—Eric Roberts is scheduled to co-star with Joan Allen in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, dedicated and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon.–Sat. at 8, $27.50 to $37.50, Sat. at 2, $25 to $35, Wed. at 2, $22.50 to $32.50; opened 10/14/87. **Plymouth,** 236 W. 45th St. (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers are staged by Ron Field; opened 10/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $30 to $45; Fri. and Sat. at 8, $40 to $50; Wed. at 2, $28.50 to $40; through 6/19. **Minskoff,** 200 W. 45th Street (869-0550). 2 hrs. 40 mins. All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may very well last forever. Mon. through Fri. at 8, Sat. at 2 & 8, $30–$47.50; Wed. at 2, $25–$42.50. **Winter Garden,** Broadway & 50th St. (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CHESS—Judy Kuhn, David Carroll, and Phillip Casnoff star in a musical with book by Richard Nelson, and music by Benny Andersson and Bjorn Ulvaeus; directed by Trevor Nunn. The plot focuses on a fierce battle between an American and a Soviet citizen for a world-class title as well as for the love of the woman they both want, using the game of chess as a metaphor for politics. Featured in the cast are Paul Harman, Harry Goz, Dennis Parlato, and Marcia Mitzman. Mon. through Sat. at 8, Sat. at 2, $35 to $50; Wed. at 2, $27.50 to $42.50. **Imperial Theater,** 249 W. 45th St. (239-6200). 2 hrs. 30 mins. **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Mon.–Thur. at 8, Wed. & Sat. at 2; $30–$45; Fri. & Sat. at 8, $30–$47.50. **Shubert,** 225 West 44th Street (239-6200). 2 hrs. 10 mins. ● ●

FENCES—Billy Dee Williams stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Lynne Thigpen, Roscoe Orman, Byron Keith Minns, Vince Williams, Ray Aranha, and Tatyana Ali. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tues. through Sat. at 8:15, Sat. and Wed. at 2:15, Sun. at 3, $27.50 to $45. **St. James Theater,** 246 West 44th Street (239-6200). 2 hrs. 15 mins. ● ●

THE GOSPEL AT COLONUS—Morgan Freeman stars in a musical based on Robert Fitzgerald's version of the Sophocles play, directed by Lee Breuer; book and lyrics by Breuer, music by Bob Telson. Featured in the cast are Clarence Fountain and the Original Blind Boys of Alabama, J. J. Farley and the Soul Stirrers, and the J. D. Steele Singers. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $34.50 to $47.50, except Wednesday matinees which are $27 to $40. **Lunt-Fontanne Theater,** 205 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards.

INTO THE WOODS—Phylicia Rashad is the Witch, Joanna Gleason the Baker's Wife, Chip Zien the Baker, Tom Aldredge a Mysterious Man, Robert Westenberg is both Cinderella's handsome Prince & Little Red Ridinghood's Wolf; written & directed by James Lapine; music & lyrics by Stephen Sondheim. Stories are from the Grimm Brothers & other classic scary fairy tales; dance movement by Lar Lubovitch; opened 11/5/87. Tue.–Sat. at 8, Sat. at 2, Sun. at 3, $35–$50; Wed. at 2, $32.50–$42.50. **Martin Beck Theater,** 302 W. 45th St. (947-0033). 2 hrs. 35 mins. **IRLS**

JOE TURNER'S COME AND GONE—Pulitzer Prize-winning playwright August Wilson's play (in an unimpeachable production) takes place in 1911 in a boarding house in Pittsburgh and explores the search for identity by the sons and daughters of slaves; directed by Lloyd Richards. Featured in the cast are Mel Winkler, L. Scott Caldwell, Ed Hall, Bo Rucker, Kimberleigh Aarn, Kimberly Scott, and Delroy Lindo. Tues. through Thur. at 8, $20 to $35; Fri. and Sat. at 8, $20 to $37.50; Wed., at 2, Sat. and Sun. at 3, $15 to $32.50. The Yale Repertory Theater at the **Ethel Barrymore Theater,** 243 West 47th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

MACBETH—Christopher Plummer and Glenda Jackson co-star in William Shakespeare's tragedy; directed by Robin Phillips. With Paul Shenar, Randle Mell, Alan Scarfe, Philip Kerr, Cherry Jones, Jack Gwillim, Thomas Hill. Tues.–Sat. at 8, $30–$40; Sat. at 2 & Sun. at 3, $25–$37.50; Wed. at 2, $25–$35; through 6/26. **Mark Hellinger,** 237 West 51st Street (246-0102). All major credit cards. 2 hrs. 30 min.

MAIL—Michael Rupert stars in a musical with book and lyrics by Jerry Colker, with music by Michael Rupert himself. It's about a 29-year-old New Yorker who's just returned from a four-month absence and finds a backlog of unopened mail, some of which miraculously comes to life; directed by Andrew Cadiff. Featured in the cast are Antonia Ellis, Mara Getz, Robert Mandan, and Brian Mitchell. Mon. through Thurs. at 8, $35 to $45; Fri. and Sat. at 8, $37.50 to $47.50; Wed. and Sat. at 2, $32.50 to $42.50. **Music Box Theater,** 239 West 45th Street (239-6200). 2 hrs. 20 mins.

M. BUTTERFLY—John Lithgow and B. D. Wong star in a play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound. With John Gets, Rose Gregorio, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, Lori Tan Chinn. Mon.–Thurs. at 8, $29.50–$37.50, Fri. & Sat. at 8, Sat. at 2, $30.50–$40, Wed. at 2, $29.50–$37.50. **Eugene O'Neill,** 230 W. 49th St. (246-0220).

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman; opened 8/10/86. Tue.–Sat. at 8, Sat. at 2, Sun. at 3, $35–$47.50; Wed. at 2, $30–$40. **Marquis Theater,** 46th St. & Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. ● **IRLS**

MICHAEL FEINSTEIN IN CONCERT—An expert interpreter of the melodies and lyrics of the Gershwins, Cole Porter, Irving Berlin, Jerome Kern, Richard Rodgers, Lorenz Hart, and other masters of the American popular song. Through 5/15; Tues. through Fri. at 8, Sun. at 3 and 8; $35; Sat. at 7 and 9:30, $40. **Lyceum Theater,** 149 West 45th Street (239-6200). 2 hrs. **IRLS**

LES MISERABLES—A musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer, additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Gary Morris as Jean Valjean, Anthony Crivello, Kelli James, Randy Graff, Norman Large, Michael Maguire. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Mon. through Sat. at 8, Sat. at 2; $25 to $50. 200 tickets at $16 are available Mon. through Thur. by presenting valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. ● **IRLS**

OBA OBA—Songs, dances, rhythms, and melodies that comprise the cultural heritage of Brazil have their first appearance in America; produced by Franco Fontana, choreography by Roberto Abrahao, and musical direction by Wilson Mauro. There are pretty, semi-nude girls, muscular male dancers, and cajoling melodies. It's fun, and there is dazzling acrobatic dancing and acrobatic music-making, plus a grandiose recreation of Carnevale in Rio. Tues. through Thurs. at 8, Sat. at 2, $35 to $40; Fri. and Sat. at 8, $35 to $45; Sun. at 3 and 7:30; $30. **Ambassador Theater,** 219 West 49th Street (239-6200). All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Contributors of the material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen, among others; choreography was by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hrs. ● ● All major credit cards. **IRLS**

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical, a terrific technical achievement chock-full of gorgeous scenery and costumes, is based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. Stars are Michael Crawford, Sarah Brightman, and Steve Barton (who had the leading roles in London). Also featured in the cast are Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal. Monday through Saturday at 8, Saturday at 2, $37.50 to $50; Wednesday at 2, $30 to $42.50. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. **IRLS**

ROMANCE! ROMANCE!—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herrmann; featuring Scott Bakula, Deborah Graham, Robert Hoshour, and Alison Fraser. The first act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. The second act is set in the present-day Hamptons with material drawn from the works of Jules Renard. Tues. through Sat. at 8, Sat. at 2, and Sun. at 3; $40; Wed. at 2, $47.50. **Helen Hayes Theater,** 240 West 44th Street (246-0102). All major credit cards. 2 hrs.

SARAFINA!—The South Africal musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. The cast has traveled from South Africa for this engagement. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $37.50. **Cort Theater,** 138 West 48th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

SPEED-THE-PLOW–Madonna, Joe Mantegna, and Ron Silver star in David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $25 to $35. **Royale,** 242 West 45th Street (239-6277). All major credit cards. **IRLS**

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, Greg Mowry, and Ken Ard are stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars; opened 3/15/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theater,** 51st Street West of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. ● **IRLS**

A STREETCAR NAMED DESIRE—Pamela Payton-Wright, Kim Coates, Frank Converse, and Jean Hackett star in a revival of Tennessee Williams's award-winning drama; directed by Nikos Psacharopoulos. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3, all prices are $30, except for Sat. at 8, which are $33. **Circle in the Square,** 50th St. west of Broadway (239-6200). 2 hrs. 40 mins. All major credit cards. **IRLS**

A WALK IN THE WOODS—Sam Waterston is just right and Robert Prosky's Russian diplomat is charmingly idiosyncratic and cannily polished as the stars of a two-character play by Lee Blessing which takes place in Geneva over the course of several months during a series of United States–Soviet arms negotiations. Des McAnuff has directed with exemplary skill and variety the moods and movements of the characters, and the dialogue never ceases to stimulate. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; $32.50 to $37.50; Wed. at 2, $30 to $35. **Booth Theater,** 222 West 45th Street (239-6200). 2 hrs. 10 min. All major credit cards.

OFF BROADWAY

BORDERLINES—John Bishop (who gets better and better from play to play) has written a double feature: *Borderlines* and *Keepin' an Eye on Louie,* each of which enters a world of men made brutal and dangerous by their own adherence to masculine role expectations; directed by Robert Bailey. Each is so rich in plot and subplot, undertones and reverberations, so complex and suggestive, that any attempt at a summary is inadequate and unfair! Tues. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26. **Circle Repertory Company,** 99 Seventh Ave. South (924-7100).

BOYS' LIFE—Clark Gregg, Jordan Lage, and Steven Goldstein star in Howard Korder's comedy about a generation that had it all and didn't know what to do with it; directed by W. H. Macy. Korder knows his young people firsthand and gets their verbal and tactical absurdities down pat, and amusingly so. Tues. through Sat. at 8, Sat. at 2, Sun. at 2 and 7:30; $30; through 6/5. Atlantic Theater Company, at **Mitzi E. Newhouse Theater,** Lincoln Center, 150 West 65th Street (239-6200) **IRLS**

COUNTER SERVICE—A play, written and directed by Tony Tanner, concerns a writer and a publisher whose lives are changed when they meet two waitresses in a North Carolina diner. Featured in the cast are Jeff Hayenga, Joe Duquette, Anita Sorel, Judith Hanson, Tracey Phelps, and Charlie Redell. Wed. through Sat. at 8, Sun. at 3; through 5/8; $10 to $15. **Baldwin Theater,** 224 Waverly Place (799-8190).

EUGENE O'NEILL DOUBLE BILL—Jean Sullivan is featured in *Before Breakfast,* directed by Michael Fischetti, and Fischetti is axlso featured with Frank Geraci in *Hughie,* under the direction of Gino Gilio. Tues. through Fri. at 8, Sat. at 2 and 8, Sun. at 3; $18; 5/7 through 6/12. **South Street Theater,** 424 West 42nd Street (279-4200).

DRIVING MISS DAISY—The return of Alfred Uhry's Pulitzer Prize-winning play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured in the cast are Frances Sternhagen, Earle Hyman, and Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2, Sun. at 3; $28.50. **John Houseman Theater,** 450 West 42nd Street (564-8038).

EVENING STAR—Milcha Sanchez-Scott's play about a hispanic family very upset about one of its members with 'a bun in the over'; directed by Paul Zimet. Tues. through Sat. at 8, Sun. at 3 and 8; $10; 5/3 through 22. **The Cubiculo,** 414 West 51st Street (265-2138).

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's play in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Featured in the cast are Kathy Bates and Kenneth Welsh. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24.50 to $28.50. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

THE GOOD AND FAITHFUL SERVANT—Michael Allinson stars in Joe Orton's play, which concerns the poor rewards of living by the rules and honoring authority, dramatized by a man who gives his all to one company and gets nothing in return; directed by Will Lieberson. With Terry Ashe-Croft, Lezlie Dalton, Laura Lane, William Carrigan, Eddie Lane, Gene Morra. Tues. through Fri. at 8:15, Sat. at 7 and 10, Sun. at 4 and 7; $20; through 5/22. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

THE GRANDMA PLAYS—Tod Graff's play, directed by Steve Gomer, chronicles 40 years in the life of a quirky, indomitable Jewish woman in Brooklyn. Featured in the cast are Jane Hoffman, Taina Elg, Alma Cuervo, and Francine Beers. Tues. through Sat. at 8, Sun. at 3 and 7:30; $12 and $15; through 6/5. **Vineyard Theater,** 309 East 26th Street (683-0696).

HEDDA GABLER—A revival of Henrik Ibsen's play dealing with a woman trying to find her purpose for living in a male-dominated society; directed by Harv Dean. Wed. through Sat. at 8, Sun. at 3; $10; through 5/22. **Second Studio for Actors,** 163 West 23rd Street (463-7050).

THE LEGACY—Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time! Friday and Saturday at 8, Sunday at 3; $12; through 5/22. **National Black Theater,** 2033 Fifth Avenue (427-5615).

THE LOVE TALKER—Deborah Pryor's play, set in the mountains of rural Virginia, tells of two orphaned sisters who are ensnared by a pair of sensual forest spirits! Directed by Steven Ramay, it stars Mark Wilson, Laura San Giacomo, Jill Tasker, and Vicki Lewis. Wed. through Sat. at 8, Sun. at 7, Sat. and Sun. at 3; $15 and $18; through 5/15. **Hudson Guild Theater,** 441 West 26th Street (760-9810).

MADAME DE SADE—Yukio Mishima's play, set in France during the beginnings of the Revolution, and described as "Sade seen through women's eyes." Directed by Ron Nakahara, with Natsuko Ohama in the title role and Tina Chen as her mother. Also in the cast are Jodi Long, Lauren Tom, and Ann M. Tsuji; translated by Donald Keene. Through 5/14; Tues. through Sat. at 8, Sat. at 2; $14 and $18. Presented by the Pan-Asian Repertory at **Playhouse 46,** St. Clement's, 423 West 46th Street (245-2660).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

THE NO-FRILLS REVUE!—A musical revue, with fourteen collaborators and contributors, directed by Martin Charnin, consists of 20 sketches, songs, dances, and blackouts. Featured in the cast are Andre Montgomery, Adinah Alexander, Lynn Paynter, Sasha Charnin, Justin Ross, Claire Fields, Sally Fay, Stephani Hardy, Sarah Knapp, and Bob Stillman. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $25. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

NO TIME FLAT—Larry Ketron's play stars Daniel Ahearn as a screen writer and Viet Nam veteran who is drawn into a search of his past; directed by Peter Maloney. Featured in the cast are Sandra Bullock, Linda Cook, and Paul Geier. Tues. through Sat. at 8, Sun. at 3 and 7; $18; through 5/22. **WPA Theater,** 519 West 23rd Street (206-0523).

THEATER

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for what they consider a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Marilyn Farina, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tues. through Thur. at 8, Sun. at 7; $23; Fri. at 8, Sat. at 7 and 10, Sun. at 3; $27. **Circle-in-the-Square Downtown Theater,** 159 Bleecker Street (254-6330).

OLD NEW YORK: NEW YEAR'S DAY—Written and directed by Donalt T. Sanders, the play, adapted from Edith Wharton's novel, tells of an adulterous affair spanning the year 1870 to 1910. With Kate Farrell, John Custis, John White, Janet Scurria, Rosemarie Engle, and Peter Lane. Through 5/21; $20 (phone for details). N. Y. Shakespeare Festival's **Public/Shiva Theater,** 425 Lafayette St. (598-7150).

PERFECT CRIME—Warren Manzi's psychological cat-and-mouse duel between a detective and a doctor; directed by the author who is also featured in the cast with Cathy Russell, Brian Dowd, Michael Worth, and W. MacGregor King. Tues. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; $25. **INTAR Theater,** 420 West 42nd Street (695-3401).

PSYCHO BEACH PARTY—Charles Busch's comedy (in which he stars) is the rib-tickling story of a perky teenage girl with a problem (something like a multiple-personality quirk) which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. With Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Dea Lawrence, Rick E. Rogers, Charlotte Booker, Judith Hansen, and Andy Halliday. Tue.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $25–$28. **Players Theater,** 115 Macdougal Street (254-5076).

THE ROAD TO MECCA—Athol Fugard's story about love and trust in a desolate South African village; directed by the author. Featured in the cast are Yvonne Bryceland, Amy Irving (who proves she is one of our best--least affected, mannered cosmeticized--young actresses), and the author. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $25 to $29. **Promenade Theater,** 2162 Broadway at 76th Street (580-1313).

ROSENFELD'S WAR—Gus Weill's story of the 1939 Congressional hearings on a bill which would have permitted 20,000 children from Germany to enter the United States if President Roosevelt had not vetoed it; directed by Terry Knickerbocker. Wed. through Thurs. and Sat. at 8, Sun. at 2 and 7; $21.50; through 5/15. Presented by the Mosaic Theater at the **92nd Street Y,** 1395 Lexington Avenue (996-1100).

ST. HUGO OF CENTRAL PARK—Jeff Kindley's comedy about a boy from Brooklyn who goes to live in Central Park with the pigeons...and miracles happen! Directed by Bob Bridges, with Jeff Garrett in the title role. Also in the cast are Judith Tillman, James Hartman, Ian Shupeck, Roger Chapman, Anna Holbrook, Marilyn Caskey, and Mace Barrett. Wed. through Sat. at 8, Wed. and Sat. at 2, Tues. and Thurs. at 1 p.m.; $15; through 6/11. **Lamb's Theater Company,** 130 West 44th Street (997-1780).

SANDRA BERNHARD—Actress//singer/humorist/author Sandra displays her virtuosity in a one-woman program of pop-culture catharsis. Wed. at 8, Fri. and Sat. at 8 and 10:30, Sun. at 5:30 and 9, $20 to $25; through 5/15. **Orpheum Theater,** 126 Second Avenue (477-2477).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl).* Ava Haddad stars in Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. With Paul Sparer, Gordana Rashovich, Katharine Hiler, Bruce Nozick, Suzanne Toren. Tue.–Thur. at 8, Sat. at 2, $27; Wed. at 2, $25; Fri. and Sat. at 8, Sun. at 3, $29. **Westside Arts,** 407 West 43rd Street (541-8394).

SPLENDID MUMMER—A solo play, by Lonne Elder III, starring Charles S. Dutton, about the 19th-century classical actor Ira Aldridge, the first black man ever to play Othello; directed by Woodie King Jr. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $16; through 5/8. **American Place Theater,** 111 West 46th Street (247-0393).

SPOILS OF WAR—Michael Weller's play about the emotional tensions between a 16-year-old and his divorced parents; directed by Austin Pendleton. Featured in the cast are Larry Bryggman, Kate Nelligan, Annette Bening, Kevin O'Rourke, Cheryl Giannini, Christopher Coller, Anthony Picciano, Alice Playten. Tues.–Sat. at 8, Sat. at 2, Sun. at 3; $16 and $20; through 5/29. **Second Stage,** Broadway at 76th Street (873-6103).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. With Betsy Aidem, Susan Mansur, Mary Fogarty, Constance Shulman, Elizabeth Moore, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $24 to $30. **Lucille Lortel Theater,** 121 Christopher St. (924-8782).●

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the 15 rooms of the villa; directed by Richard Rose. Mon. through Wed. at 8, $100; Fri. at 8, $120; Sat. at 6 and 10, $135; Wed. at 2, $60. **The Seventh Regiment Armory,** Park Avenue and 66th Street (307-7171).

THREE WAYS HOME—S. Epatha Merkerson, Malcolm-Jamal Warner, and Mary McDonnell star in Casey Kurtti's drama about a savvy, streetwise supermom who is fiercely devoted to giving her children a better life; directed by Chris Silva. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $24.50 to $27.50; from 5/5. **Astor Place Theater,** 434 Lafayette Street (254-4370).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

WINE IN MY BLOOD—A musical about the Italian immigrants in America in 1919. Wine-making was always part of their culture, and the alternative to prohibition was bootlegging. Book and lyrics by M.A.Coimparato, music by Bennie Martini; directed by Marcello Rollando. Thur.–Sat. at 8, Sat. at 2 & 7; $15; through 5/29. **Nat Horne,** 440 West 42nd Street (296-1059).

ZERO POSITIVE—Harry Kondoleon's play is about a father and his son grappling with their mortality--the son facing AIDS and the father dealing with the emotional effects of his wife's recent death; directed by Mark Linn-Baker. The cast features Tony Shalhoub, Frances Conroy, Richard McMillan, Reed Birney, Edward Atienza, and Beth Austin. Tues.–Sun. at 8, Sat. & Sun. at 3; $20 & $25; through 6/3. **Public Theater/LuEsther Hall,** 425 Lafayette St. (598-7150).

THEATER COMPANIES

AMAS REPERTORY THEATER—*Robin's Band,* a musical modern version of the famed legend, with book by Jerome Eskow and Anthony Abeson (who directs), music and lyrics by Maija Kupris. Thurs. through Sat. at 7:30; Sun. at 3; $10; through 5/8. **AMAS Repertory,** 1 East 104th Street, 3rd floor (369-8000).

BILLIE HOLIDAY REPERTORY THEATER—Celeste Colson Walker's *Reunion in Barterville,* and Judi Ann Mason's *Indigo Blues,* in repertory, featuring Denise Burse-Mickelbury, Gwen Roberts-Frost, Clarence Jarmon, Maurice Carlton, William Williams, Melissa Fonts, and David Robeson; directed by Mikell Pinkey. Wed. through Sat. at 8, Sat. at 3, Sun. at 4; $6 to $12; through 5/29. Phone theater for specifics. **Theater,** 1368 Fulton Street, Brooklyn (1/718-636-0918).

CLASSIC STAGE COMPANY—Harold Pinter's *The Birthday Party,* a black comedy, is set in a seaside town in England. Two mysterious visitors arrive at a dilapidated boarding house and stage a fete for an ex-pianist. Featured in the cast are David Strathairn, Peter Riegert, Richard Riehle, Georgine Hall, Robert Gerringer, and Wendy Makkena. Tues. through Sat. at 8, Sat. and Sun. at 2; $18 to $20; through 5/22. **CSC Theater,** 136 East 13th Street (677-4210).

COURTYARD PLAYERS—Frederick Stroppel's *A Good Man,* directed by Kevin O'Connor, is a comedy in mourning. It takes place at a wake where a mighty unpleasant, albeit bereaved, family is reunited. Wed. through Sun. at 8; through 5/22; $8. **Courtyard Playhouse,** 39 Grove Street (496-4288).

EQUITY LIBRARY THEATER—*No, No, Nanette!,* music by Vincent Youmans, lyrics by Irving Caesar and Otto Harbach. Tues. through Sun. at 8, St. and Sun. at 2:30; 5/12 through 6/5.**Equity Theater,** 310 Riverside Drive (663-2028). Entrance on 103rd Street.

JEWISH REPERTORY THEATER—Larry Cohen's *Washington Heights,* a comedy about a boy and his father in the 1940s; directed by David Saint. Tues. through Thurs. and Sat. at 8, Sun. at 2 and 7; $15 to $18. **Jewish Repertory,** 344 East 14th Street (505-2667).

MANHATTAN THEATER CLUB—Stephen Metcalfe's *Emily,* directed by Gerald Gutierrez, with Lisa Banes, James Eckhouse, Heather MacRae, Dave Florek, Donald May, Robert Stanton, and Patricia Englund, and others. Emily is a stockbroker who falls for an out-of-work waiter, and her world changes. Tues.–Sun. at 8, Sat. & Sun. at 2:30; $25–$30; through 5/8, at Stage I. On Stage 2, MTC preents Beth Henley's *The Debutante Ball,* directed by Norman Rene, with Carol Kane, Trey Wilson, and others; a black comedy set in Hattiesburg, Miss.; through 5/15. **City Center Theater,** 131 West 55th Street (246-8989).

MEDICINE SHOW—Gertrude Stein's *Three Sisters Who Are Not Sisters,* "a murderous melodrama" with music by William Hellermann; directed by James Barbosa. Thurs. through Sun.; 5/5 through 8 at 8; $8. **Medicine Show Theater,** 353 Broadway (431-9545).

NEW YORK SHAKESPEARE FESTIVAL—*Romeo and Juliet,* third in the Shakespeare Marathon, directed by Les Waters, features Peter MacNicol and Cynthia Nixon as the young lovers, Anne Meara as the nurse, Milo O'Shea as Friar Laurence, and Courtney B. Vance as Mercutio. Tuesday through Saturday at 8, Wed. and Sat. at 2, Sun. at 3; $20 to $25; through 6/5. **Public/Newman,** 425 Lafayette Street (598-7150).

PLAYWRIGHTS HORIZONS—*Lucky Stiff,* a musical by Lynn Ahrens and Stephen Flaherty, involving money, hijinx, and romance on the Riviera; loosely based on *The Man Who Broke the Bank at Monte Carlo;* directed by Thommie Walsh. With Frank Babottis, Ron Farber, Paul Kandel, Stuart Zabnit, Patty Holly, Mary Testa, Barbara Rosenblat. Tues. through Sat. at 8, Sun. at 7, Sat. and Sun. at 3, $22 to $24; through 5/8. **Mainstage,** 416 West 42nd Street (279-4200).

REPERTORIO ESPANOL—*La Zarzuela,* anthology of songs from Spanish operettas; Eduardo Machado's *Las Damas Modernas de Guanabocoa* and *Revoltillo!*; Gloria Gonzalez's *Cafe con Leche*; Richard Talesnik's *La Fiaca*; Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella.* Thur. through Sat. at 8, Sun. at 3 and 7. (Through 5/15: eight special presentations at the Equitable Tower, 787 7th Ave.) **Gramercy Arts,** 138 East 27th Street (889-2850).

ROUNDABOUT THEATER COMPANY—The 100th anniversary production of Arthur Wing Pinero's *Dandy Dick,* starring Jan Miner, Gordon Chater, and Edward Hibbert; directed by Jimmy Bohr. It tells of a Episcopal dean who tries to maintain order in a household full of racing enthusiasts. Tues. through Sun. at 8, Wed., Sat., and Sun. at 2; $20 to $28; 5/11 through 7/17. **Roundabout,** 100 East 17th Street (420-1883).

ROYAL COURT REPERTORY—Phyllis Craig's *Double Twist,* a murder mystery depicting lawyers involved with power to succeed over the written law, motive, money, and greed notwithstanding. Wed. through Sat. at 8; $10; through 5/31. **Royal Court Repertory Theater,** 342 West 53rd Street (956-3500).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BECKETT PLAYS—The bill includes *Happy Days, Act Without Words, Come and Go, Play, Footfalls,* and *What Where.* 5/4–7 at 8, 5/8 at 3; $5. **Marymount Manhattan Theater,** 221 East 71st Street (517-0475).

THE BOY FRIEND—Sandy Wilson's musical spoof on 1920s musical comedies; directed by Jeffery K. Neill. Thur. through Sat. at 8, Sat. and Sun. at 3; through 5/8 (5/8 at 4); $10. **All Souls Fellowship Hall,** Lexington Avenue at 80th Street (535-3356).

CHANNELS—Dale Johnson's play examines the mass media's interpretation of reality by viewing multiple roles through scenes that portray a news story, a situation comedy, advertising, and a made-for-TV movie; directed by Dan McKereghan. With Sarah Watchman, Thomas Crouch, James Sherman, Mary Johnson, and Doug Lieth. Fri. & Sat. at 8, through 6/11; $10. **Noho Theater,** 2 Bond Street (642-8009).

COMMIE LESBOS FROM OUTER SPACE—A pursuit of taboo love, by Jerry James and Ann Beigel, directed by J. James. Thur. at 8, Sat. at 3:30 & 7; $10; through 5/28. **Wings Theater,** 112 Charlton St. (645-9630).

COMPULSION—Meyer Levin's own dramatization of his novel based on the 1924 Leopold-Loeb child murder, directed by Sharon Ulrick, with a cast of over 50 Kirk Fogg and Alexander Harrington play the killers. Fri. and Sat. at 8, Sat. at 3 and 8, Sun. at 3; through 5/22; $8. **Ernie Martin Theater,** 311 West 43rd Street, 5th floor (279-4200).

DIARY OF A MADMAN—Based on short stories by Gogol; directed by Alicia Barouch. Thur.-Sat. at 8, Sat. & Sun. at 3; $10; through 5/14. **Bechmann Theater,** 314 West 54th Street (581-3044).

THE DIARY OF ANNE FRANK—A revival of the dramatization of the holocaust tragedy, by Frances Goodrich and Albert Hackett; directed by William Haynes. April 21 through 30 at 8; $8 to $10. Presented by the Sam Levenson Ensemble at the **28th Street Theater,** 120 West 28th Street (586-9186).

THE DISPUTE—Pierre Marivaux's 1744 play about four people, isolated since birth, turned loose together to test which sex is more faithful; directed by Liz Diamond. Thurs. through Sat. at 8; Thurs. at 11 a.m.; Sun. at 3; $8 to $10. Through 5/22. **New Theater of Brooklyn,** 465 Dean Street (718/230-3366).

DUTCHMAN—LeRoi Jones's 1964 play dealing with racial unrest as exemplified by an incident in the New York subway system; directed by Gene Frankel. Thurs. through Sun. at 8, Sun. at 3; $8; through 5/8. **Gene Frankel Theater,** 24 Bond Street (777-1710).

ECHOES—Katherine Houghton, James Duff, and Trish Vradenburg are among ten playwrights who have contributed to thisi showcase of 12 one-acters, all of which examine the emotional and complex relationships women share. Featured in the casts are Deidre Westervelt, Francine Farrell, Elizabeth Karr, Wendy Waterman, and Judith Scarpone. Tues. through Sat. at 8, Sun. at 3; $8; 5/10 through 22. **44th Street Playhouse,** 358 West 44th Street (279-4200).

THE ELEPHANT MAN—Bernard Pomerance's play about John Merrick, the 19th-century grotesquely deformed indivdual; directed by Samuel Leiter; with Lon Extract, Michael Howard, Deborah Liss. Thurs.through Sat. at 8, Sat. and Sun. at 2; $4 and $5; 5/5 through 15. **Gershwin Theater,** Brooklyn College, Flatbush and Nostrand Avenues (434-1900).

AN EVENING OF TENNESSEE WILLIAMS—Four one-acters not often seen East of the Mississippi: *Talk to Me Like the Rain and Let Me Listen, Hello From Bertha, This Property is Condemned,* and *Auto da Fe.* Sun. through Wed. at 7:30; $8; through 5/11. Colony Theater at **18th Street Playhouse,** 145 W. 18th St. (877-6907).

THE GLASS MENAGERIE—Tennessee Williams's memory play of events within the home of a closely-knit family. Thurs. through Sat. at 8; through 5/28; $8. **Theater in Action,** 46 Walker Street (431-1317).

A GLIMPSE OF THE LIGHT—A musical about the founding of the State of Israel, with book, lyrics and music by Ben Finn, directed by Shela Xoregos. Thurs. and Fri. at 8, Sat. at 7 and 10, Sun. at 2; $10; through 5/7. **Riverwest Theater,** 155 Bank Street (243-0259).

THE IMAGINARY INVALID—A revival of Moliere's delicious comedy concerning the trials and tribulations of a hopeless valetudinarian and his love-smitten daughter, in an updated and changed version set outside New Orleans in the early 1930s; directed by Fred Fondren. Thurs. through Sun. at 8; through 6/5; $8. **Prometheus Theater,** 239 E. 5th St. (477-8689).

I'M OKAY, BUT YOU KEEP SCREWING ME UP—Robert John Keiber's comedy revue demonstrates through sketches, music, and improvisations, how impossible it is to take respnsibility for one's own life. Mon., Wed., Fri. at 8; $10; 5/2 through 27. **American Banana Company,** 112 Charlton Street (645-9630).

THE KILLER—An adaptation of Eugene Ionesco's expression of man's inexhaustible search for a paradise on earth; directed by Barbara Schofield. Featured in the cast are Dan Tedlie, John Dougherty, Diana Bober, Vince Monzo, David Mazzeo, and Judy Breitman. Thurs. through Sat. at 8, Sun. at 2; through 5/14; $8. **House of Candles,** 99 Stanton Street (353-3088).

THE LODGER—Joan Schenkar's play about two women who insist they are keeping a male prisoer in their guest room; directed by Richard Riehle. Thurs. through Sun. at 8; 5/12 through 29; $4. **Theater for the New City,** 155 First Avenue (254-1109).

LUCKY PEHR—August Strindberg's 1882 saga of a man from birth to old age, performed in seven scenes, and directed by Raymond David Marciniak. Featured in the cast are Michael Lengel, Deborah McDowell, Paul Bolger, Mike Finesilver, Julie Pasquel, Craig Purinton, and Jeff Robins. Thurs. and Fri. at 8, Sat. at 7 and 10; through 5/7; $10. Classic Theater at the **Cubiculo,** 414 West 51st Street (242-3900).

THE MASTER BUILDER—Henrik Ibsen's psychological drama about a talented man burdened with remorse and fear of the younger generation; directed by Allen Schroeter. Fri. and Sat. at 8, Sun. at 3; through 5/27; $10. On Sunday evenings at 7:30, through 5/22, *The War in New Jersey,* by Alexander Wells, about four Vietnam vets finding it hard to readjust to civilian life; directed by Evonne Marie Fitzgerald; $10. **Westside Repertory,** 252 W. 81st St. (874-7290).

NATIONAL LUNCH—A musical satire on election year politics by Jerry Polner, and Frank Micare, directed by John Daggett. It follows the adventures of an innocent from the midwest who wants to get "involved" in the political process. Thurs. through Sat. at 8, Sun. at 3; $7 and $8; 5/5 through 22. **The Gowanus Arts Exchange,** 295 Douglass Street (718/797-4618)

PEER GYNT: THE MOVIES—Henrik Ibsen's drama, directed by Jim Niesen and Annie B. Parson, adapted and performed by the Irondale Ensemble Project; Wed. through Sat. at 8; through 5/20. **Cooper Square Theater,** 50 East Seventh Street (666-7856).

RABBIT TOBACCO—Chauncey Shepherd's play, set in a sawdust bar in the deep south, where men and women discuss their sometimes colorful, sometimes hard lives.Thurs.-Sat. at 8, Sun. at 3; 5/19-5/22; $7. **Theater 22,** 54 West 22nd Street (1/718-326-3178).

RICHARD III—Shakespeare's tragedy about the king reputed to have had his nephews murdered in the Tower; directed by Steven Keim. Thurs. through Sat. at 8, Sun. at 3; $8; 5/5 through 22. **Art and Work Ensemble,** 870 Sixth Avenue (924-8699).

STUDIO—Michael Alasa and David Welch's musical about Diaghilev and his star dancer Nijinsky, plus the cultural revolution caused by the debut of the Ballet Russe in Paris, 1909. Thurs.-Sat. at 8; through 5/7; $8. **Duo Theater,** 62 E. 4th St. (598-4320).

SUDDENLY LAST SUMMER—A revival of Tennessee Williams's play; directed by Michael LaPolla. Thurs. through Sun., 5/12 through 15, and Wed. through Sat., 5/18 through 21. $8 and $10. **Sanford Meisner Theater,** 164 Eleventh Avenue (206-1764).

THE THREE SISTERS—Anton Chekhov's play depicting the uprooting of Russia's social order at the turn of the century; directed by Richard Ziman. Tues. through Sun. at 8; $8; through 5/8. **Space 603,** 311 West 43rd Street (279-4200).

WALKING POINT: A VIETNAM VOYAGE—Written and performed by Thomas Bird, and directed by John Pynchon Holms, play tells of a veteran who has returned to Vietnam three times since the war's end. Wed. through Sat. at 8, $8; through 5/7. **Samuel Beckett Theater,** 410 West 42nd Street (594-2826).

WE LIVE IN A TRAILER HOUSE & TRY NOT TO GO CRAZY—Craig Volk's play, directed by Ernie Shaheen, tells of the blue-collar life of a couple who living in a tiny trailer in a mining town. Thurs. through Mon. at 8; Sun. at 3; 5/5 through 23; $10. **Actors' Space,** 250 W. 54th St., 10th floor (757-5900).

WHEEL AND DEAL—Phil Bosakowski's comedy about three men in police custody for minor offenses who are sentenced to clean and polish a corrupt police captain's car; directed by the author. Thur., Fri., and Sun. at 8, Sat. at 7 and 10; $10; from 5/5. **The Real Garage,** 145 Charles Street (925-1630).

THE WILD DUCK—Henrik Ibsen's play offers a compassionate portrait of troubled and fragile individuals; directed by Raymond David Marciniak. Thur. through Sat. at 8; $7; through 5/14. **Grace and St. Paul's Church,** 123 West 71st Street (362-8793).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

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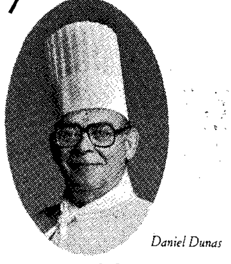

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GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

GEORGE AULT—Drawings and paintings by this American Precisionist (1891–1948); through 6/4. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

FRANK W. BENSON—Paintings by this American Impressionist, executed between 1896–1920; 5/10–6/11. Spanierman, 50 E. 78th St. (879-7085).

FORREST BESS—A retrospective of visionary paintings from the 1930's to the 70's, in an exhibition that will travel to the Museum of Contemporary Art in Chicago; through 5/14. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

JACOBO BORGES—New paintings; 5/5–6/30. C.D.S., 13 E. 75th St. (772-9555).

HOWARD CHANDLER CHRISTY—Portraits, illustrations, and mural-size paintings, by this American artist (1873–1952) known for his idealized female figures; through 5/15. Goffman, 18 E. 77th St. (744-5190).

JOHN CONSTABLE—Paintings and drawings, many on loan from various American and European museums, and from private collections; 5/9–6/25. Salander-O'Reilly, 22 E. 80th St. (879-6606).

PAUL DELVAUX/MAGRITTE—Paintings, watercolors, and drawings by both; through 6/18. Elkon, 18 E. 81st St. (535-3940).

SIMON DINNERSTEIN—New paintings; through 6/3. Staempfli, 47 E. 77th St. (535-1919).

ALBERTO GIACOMETTI—Forty drawings gathered from American and European collections, from 1932 to 1965; through 5/14. Bernard, 33 E. 74th St. (988-2050).

AHARON GLUSKA/JUDITH TURNER—New works/Black and white photographs that are joined together to form a series. Through 5/28. Urdang, 23 E. 74th St. (288-7004).

NED HALEY—Sculptures and wall pieces that incorporate architectural elements, plus drawings; through 5/28. Cecil, 16 E. 72nd St. (517-3605).

NEIL JENNEY—Paintings and sculptures from the past five years, many from the artist's personal collection, in an exhibition entitled, "A Museum Show"; through 5/31. Horan, 35 E. 67th St. (517-9410).

PAT KECK—Carved wooden sculptures of animals and figures; through 5/27. Hamilton, 19 E. 71st St. (744-8976).

LOIS LANE—New paintings and drawings that draw on the artist's familiar personal iconography; through 5/21. Mathes, 851 Madison Ave. (249-3600).

PIERRE LESIEUR—Recent paintings and drawings of nteriors and still lifes; through 5/21. Findlay, 984 Madison Ave. (249-2909).

JOEL CORCOS LEVY—Landscape paintings executed within a five-mile radius of the artist's home; through 6/4. Babcock, 20 E. 67th St. (535-9355).

WOLFGANG MATTHEUER—Dream-like landscape paintings by an East German artist; through 5/14. Prakapas, 19 E. 71st St. (737-6066).

STEVE MCCALLUM/CHARLES MINGUS III—Recent abstract paintings/Miniature environments and constructions. Through 5/31. Stone, 48 E. 86th St. (988-6870).

ROBERT MOTHERWELL—Recent collages in a series entitled, "The Red and Black"; through 5/12. Knoedler, 19 E. 70th St. (794-0550).

BEN NICHOLSON—Paintings and drawings by this British artist who died in 1982; through 6/4. Ralph, 43 E. 78th St. (288-5222).

ZHU QUIZHAN—Paintings by a 97-year-old Chinese artist; through 6/11. Wender, 3 E. 80 th St. (734-3460).

BRUNO ROMEDA—Recent geometric bronze sculptures; through 5/21. Kouros, 23 E. 73rd St. (288-5888).

AUGUSTO TORRES—A retrospective of paintings and drawings by this Uruguayan modernist painter; through 7/31. Americas Society, 680 Park Ave. (249-8950).

MAX WEBER—Works on paper; through 5/21. Forum, 1018 Madison Ave. (535-6080).

57th Street Area

ANNE ABRONS/ROBERT BERLIND—Small-scale still lifes-/Recent paintings executed in Lacoste, France. Through 5/25. Siegel, 24 W. 57th St. (586-0605).

ANNE ARNOLD/PETER LOFTUS—Paintings of coastal landscapes near Santa Cruz/Carved wood sculptures of animals; through 5/21. Fischbach, 24 W. 57th St. (759-2345).

LUIS CRUZ AZACETA—New paintings on unstretched canvas that continue the artist's themes of concern for the oppressed, the role of the artist, and the trials of modern life; through 5/28. Frumkin/Adams, 50 W. 57th St. (757-6655).

WILLIAM BAZIOTES—Works on paper; through 5/28. Blum Helman, 20 W. 57th St. (245-2888).

MICHAEL BYRON—New works in a series entitled "The Faust Cycle"; through 5/10. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

ANTHONY CARO—Waxed steel sculptures created after a visit to Greece in 1985; through 6/10. Emmerich, 41 E. 57th St. (752-0124).

LEONORA CARRINGTON—Recent paintings by this Surrealist artist and writer; 5/10–6/4. Brewster, 41 W. 57th St. (980-1975).

JOHN DUFF—Recent sculptures; 5/4–28. Blum Helman, 20 W. 7th St. (245-2888).

PAUL JENKINS—Recent paintings and collages that detail the artist's lifelong preoccupation with Asian art and mysticism, the Cabala, the theater, ancient cartography, and navigational equipment; through 5/14. Gimpel & Weitzenhoffer, 724 Fifth Ave. (315-2033).

EDWARD AND NANCY KIENHOLZ—An exhibition of collaborative sculptures incorporating televisions and radios; through 5/14. Zabriskie, 724 Fifth Ave. (307-7430).

JULIO LARRAZ—Recent figurative paintings; through 6/4. Haime, 41 E. 57th St. (888-3550).

PHILIP MABERRY—An installation of brightly glazed ceramic vessels; 5/10–6/4. Clark, 24 W. 57th St. (246-2205).

RICHARD MINSKY—Recent bookbindings; through 5/14. Zabriskie, 724 Fifth Ave. (307-7430).

HENRY MOORE—Sculpture, drawings, and prints; through 6/15. Heidenberg, 50 W. 57th St. (586-3808).

DESMOND MORRIS—Recent paintings of surrealistic landscapes and creatures; through 5/28. Shippee, 41 E. 57th St. (319-2041).

BARNETT NEWMAN—Thirteen paintings, from the forties and the sixties, in the first exhibition of this artist's work since the retrospective at MOMA in 1972; through 5/7. Pace, 32 E. 57th St. (421-3292).

ISAMU NOGUCHI—Recent bronzes; 5/5–6/18. Herstand, 24 W. 57th St. (664-1379).

B.J.O. NORDFELDT—Late paintings that depict soaring seagulls, fish, rocks, and the sea in faceted form or linear abstraction, in thick impastos overlain by calligraphic tracings; through 5/25. Deutsch, 20 W. 57th St. (765-4722).

PABLO PICASSO—Paintings and prints from 1950–1973; through 6/17. Krugier, 41 E. 57th St. (755-7288).

TONY ROBBIN—Steel wall sculptures; through 5/21. De Nagy, 41 W. 57th St. (421-3780).

GEORGE SEGAL—Two recent large-scale sculptures, plus painted sculptures of the artist's wife; through 6/4. Janis, 110 W. 57th St. (586-0010).

JOHN SLOAN—Oil paintings, drawings, prints, and monotypes; through 5/28. Kraushaar, 724 Fifth Ave. (307-5730).

WILLIAM M. SULLIVAN/AMY WEISKOPF—Panoramic landscape paintings/Landscapes, still lifes, and portraits that recall works by 17th-century Italian painters. Through 5/21. French, 41 W. 57th St. (308-6440).

JOYCE TREIMAN—Realist narrative paintings; through 5/21. Schmidt-Bingham, 41 W. 57th St. (888-1122).

GEORGE TOOKER—Recent figurative paintings in egg-tempera; through 5/14. Del Re, 41 E. 57th St. (688-1843).

WILLIAM WEGMAN—Recent paintings that depict imaginary landscapes; through 5/28. Solomon, 724 Fifth Ave. (757-7777).

East Village

PETER GOODMAN—Recent figurative paintings that incorporate feathers, gilded papers, and other media; through 5/16. Knitting Factory, 47 E. Houston St. (219-3006).

JAMES GOODWILL—Large-scale photographic collages; 5/4–22. Lawrence Ward, 543 E. 12th St. (533-9530).

HARRY GOTTLIEB/RIVA HELFOND—Paintings, prints, drawings, and watercolors from the thirties and forties by both; through 5/15. Sragow, 436 E. 11th St. (477-6284).

MARY HEILMAN—Recent abstract paintings; through 5/22. Hearn, 735 E. 9th St. (598-4282).

KAWAMATA—Documentation of architectural projects in various cities; through 5/28. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

CESAR MANDRESA—Paintings and sculpture with imagery derived from commercials and advertising; through 5/29. Henry Harvey Aftermath, 75 ½ E. 3rd St. (353-0397).

RONA PONDICK—Recent sculpture; through 5/22. Fiction/nonfiction, 155 Ave. B (505-5590).

RAYBERRY—New paintings in a series entitled, "Emotional Bingo"; 5/5–31. Sixtosix, 626 E. 14th St. (982-4586).

RUSSELL SHARON—Carved wood sculptures of figures; 5/6–29. Bromm, 170 Ave. A (533-4233).

SoHo and TriBeCa

JOHN ARMLEDER—Recent furniture sculptures; through 5/28. Gibson, 568 Broadway (925-1192).

RICHARD BALLARD—Landscape drawings; through 5/7. Rosenberg, 115 Wooster St. (431-4838).

PONI BAPTISTE—Figurative wood sculpture and cut-outs; 5/4–27. Schreiber/Cutler, 171 Spring St. (925-1441).

ANDREA BELAG—Recent abstract paintings; through 5/21. Davis, 568 Broadway (219-1444).

HOWARD BEN TRE—Cast glass sculptures that refer to the figure; through 5/28. Cowles, 420 W. Broadway (925-3500).

JENNIFER BOLANDE—Sculptures that juxtapose images and objects from popular culture; through 5/21. Metro Pictures, 150 Greene St. (925-8335).

TOM BRAZELTON—Paintings of vaporous, sky-like imagery; through 5/14. Neale, 320 Lafayette St. (431-5077).

TIM CASEY—Recent paintings with abstracted images from art history; through 5/21. Liguori, 93 Grand St. (334-0190).

XAVIER CORBERO—Large-scale sculptures of chess figures made of pure basalt; through 6/11. Blum Helman, 80 Greene St. (245-2888).

GREGORY CRANE—Landscape paintings that incorporate geometric shapes; through 5/21. Thorp, 103 Prince St. (431-6880).

MARY ANN CURRIER—Still-life drawings in oil pastel; through 6/1. Milliken, 98 Prince St. (966-7800).

DOROTHY DEHNER—Recent monumental sculpture and a collection of drawings and gouaches entitled, "The Damnation Series"; through 5/28. Twining, 568 Broadway (431-1830).

ELLEN DRISCOLL—Recent sculpture in which funnels, cones, and horn shapes are built up from a complex internal wood framework; through 5/21. Brandt, 568 Broadway (431-1444).

HEIDI FASNACHT—Large floor pieces constructed from wood and pigment; through 5/11. Van Eck, 420 W. Broadway (219-0717).

JOEL FISHER—Three bronze trees and volumetric figures; through 5/21. Brown, 560 Broadway (219-1060).

DANIEL GENDRON—Geometric paintings in acrylic and chalk on wood; 5/4–28. Stux, 155 Spring St. (219-0010).

GENERAL IDEA—A series of "AIDS" paintings based on the well-known Robert Indiana painting, "LOVE"; 5/7–6/4. Koury Wingate, 578 Broadway (966-5777).

AHARON GLUSKA—New paintings; through 5/28. Siegeltuch, 568 Broadway (431-3550).

DEWITT GODFREY—Welded steel sculpture and large-scale charcoal drawings; through 5/28. Erpf, 568 Broadway (925-6160).

MICHAEL GREGORY/JUAN GONZALEZ—Large-scale horizontal landscape paintings in oil/Landscape paintings from 1975–1988. Through 5/11. Hoffman, 429 W. Broadway (966-6676).

FARIBA HAJAMADI—Recent works in photographic emulsion and oil on canvas; through 5/21. Burgin, 270 Lafayette St. (219-8379).

IAN HORNAK—Paintings of bouquets of flowers and other objects from nature; through 5/11. Perlow, 560 Broadway (517-5858).

GERALD INCANDELA—Painted photographs of the human figure; through 5/28. Kasmin, 580 Broadway (219-3219).

YVONNE JACQUETTE—Paintings that depict aerial views of Times Square and lower Manhattan at night; through 5/11. Alexander, 59 Wooster St. (925-4338).

ILYA KABAKOV—An installation of two large, communal apartments inhabited by ten imaginary tenants, by a Soviet artist; through 6/4. Feldman, 31 Mercer St. (226-3232).

KWOK—A bathroom installation entitled "World Peace"; through 5/14. Alternative Museum, 17 White St. (966-4444).

PAT LASCH—Cakes, hearts, and female figures cast in bronze, silver, and gold; 5/7–6/4. Pearl, 420 W. Broadway (966-5506).

CHRISTOPHER LEBRUN—A series of new works entitled, "The Tree Paintings"; through 5/7. Sperone Westwater, 142 Greene St. (431-3685).

CHRIS MACDONALD—Recent sculpture and works on paper; through 5/28. Beitzel, 113 Greene St. (219-2863).

ARINA MALUKOVA/HARMONY HAMMOND—Paintings and works on paper/Monoprints. Through 5/21. Trabia-MacAfee, 54 Greene St. (226-3552).

BRICE MARDEN—Recent paintings in which lines of two or three distinct colors follow a jagged course across a mottled ground; through 5/7. Boone, 417 W. Broadway (431-1818).

CHRISTIAN MARCLAY—Sculptures and sound-related objects; through 5/21. Cugliani, 508 Greenwich St. (966-9006).

ROBERTO MATTA—Forty-five paintings and drawings by the Chilean Surrealist, executed between 1937–47; through 5/28. Davidson, 415 W. Broadway (925-5300).

HENRI MICHAUX—Paintings and drawings from 1950–1982, by this Belgian artist and writer; through 5/26. Nolan, 560 Broadway (925-6190).

LARRY MILLER—Sculpture and installations that depict a commercial world confronted by spiritual issues; through 5/14. Harvey, 537 Broadway (925-7651).

WAYNE MILLER/TONY DEBLASI—Recent paintings by both; 5/7–28. Meisel, 141 Prince St. (677-1340).

MARY OBERING—Recent paintings, in tempera on masonite; through 5/7. Nosei, 100 Prince St. (431-9253).

LAURIE PARSONS—Unaltered objects presented as found by the artist; 5/7–28. Lorence Monk, 568 Broadway (431-3555)

ANNE AND PATRICK POIRIER—Recent photographic works; through 5/7. Sonnabend, 420 W. Broadway (966-6160).

JOANNA POUSETTE-DART/PETER FEND—Recent abstract paintings/Conceptual assemblages. Through 5/24. Hanson, 415 W. Broadway (334-0041).

MATTHEW RADFORD—Paintings of lower Manhattan cityscapes; through 5/14. Bernarducci, 560 Broadway (334-0982).

JAMES ROSENQUIST—New paintings; through 5/14. Castelli, 142 Greene St. (431-6279).

FRED SANDBACK—Four new sculptures made with yarn stretched taut to create spatial relationships; through 6/18. Dia Art Foundation, 155 Mercer St. (431-9232).

JON SERL—A retrospective of paintings by this self-taught artist; through 5/14. Cavin-Morris, 100 Hudson St. (226-3768).

ROBERT THERRIEN—New paintings, sculptures, and reliefs; through 5/21. Castelli, 420 W. Broadway (431-5160).

BERNARD TSCHUMI/MICHELLE STUART—Drawings and models for the New National Theater and Opera House, Tokyo competition, and other projects/New small-scale encaustic paintings. Through 5/21. Protetch, 560 Broadway (966-5454).

JUAN USLE—Recent paintings based on the landscape of the northern coast of Spain; through 5/28. Cadot, 470 Broome St. (226-7220).

NOT VITAL—Recent sculpture and drawings; through 5/21. Marcus, 578 Broadway (226-3200).

ANDY WARHOL—Paintings, drawings, and collages from a series of works made in 1976, based on the image of the human skull; through 6/18. Dia Foundation, 77 Wooster St. (431-9232).

OLIVER WASOW—New photographic works; through 5/14. Baer, 270 Lafayette St. (431-4774).

STEPHEN WILLIAMS—Large and small-scale sculptures; through 5/21. Penine Hart, 105 Hudson St. (334-3522).

Other

JAMES DEWOODY—A portfolio of prints entitled, "Ten Images of the City"; through 5/18. Ryan, 452 Columbus Ave. (799-2304).

CHRISTOPHER FREEMAN—Wall-mounted ceramic sculptures; through 5/21. Glass Workshop, 142 Mulberry St. (966-1808).

CLAIRE LIEBERMAN/GIORGIO CATTANI—New works in black marble/An installation entitled "Sala D'Atesa (in the tin room)." Through 5/21. 56 Bleecker, 56 Bleecker St. (219-8836).

MOSES ROS—Expressionistic paintings of architecture; 5/7–28. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

ANDY WARHOL—Silkscreened paintings from his "Most Wanted Men" series; through 6/30. Gagosian, 521 W. 23rd St. (807-0807).

GROUP SHOWS

Madison Avenue and Vicinity

ACQUAVELLA—18 E. 79th St. (734-6300). 19th- and 20th-century drawings and watercolors by Braque, Degas, Diebenkorn, Picasso, Rauschenberg, Tobey, others; through 5/26.

CHAMBERLIN—138½ E. 80th St. (737-7201), Mon.–Fri. 10–6. Paintings by Rosa Bonheur (1822–1899), and other members of her family; 5/10–6/30.

CORSINI—162 E. 63rd St. (371-6455). 16th–18th-century Old Master paintings; through 5/20.

DAVIS & LANGDALE—231 E. 60th St. (838-0333). Works on paper by American, British, and French artists of the 18th, 19th, and 20th centuries; through 6/3.

DIDIER AARON—32 E. 67th St. (988-5248). English chairs from the 1830's; through 5/21.

GRAHAM—1014 Madison Ave. (535-5767). Contemporary British pottery, by Johns, Price, Rie, Swindell, Verdon, Ward; through 5/27.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "In Other Lands: American Artists Working Abroad," with works by Copley, Demuth, Gifford, Hartley, Homer, others; through 6/3.

LA BOETIE—9 E. 82nd St. (535-4865). "Women of the Avant-Garde: Selected Works from 1900–1940," with works by Albers, Goncharova, Nevelson, Oppenheim, Tauber-Arp, others; through 5/30.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0400). Works by Gardner, Lawrence, Neal, Pasti; through 6/15.

SCHLESINGER-BOISANTE—822 Madison Ave. (734-3600). "Abstraction: Re-Visions of the 1950's," with works by Browne, Bultman, Sanders, Schwabacher, Seliger; through 5/28.

WEINTRAUB—988 Madison Ave. (879-1195). Sculpture by Arp, Giacometti, Miro, Moore; paintings by Chagall, Tamayo, Utrillo, Vlaminck; through 5/14.

57th Street Area

GRAND CENTRAL—24 W. 57th St. (867-3344). "Impressionism and Post-Impressionism: Transformations in the American Mode, 1885–1945" with works by-Henri, Inness, Potthast, Prendergast, others; through 5/28.

HARBOR—24 W. 57th St. (307-6667). 19th- and 20th-century prints by Arms, Chamberlain, Renoir, Whistler, others; through 5/15.

I.B.M.—590 Madison Ave. at 56th St. (407-6100), Tue.–Fri. 11–6, Sat. 10–5. "John Sloan: Spectator of Life"; "Computers and Art"; through 6/18.

JACOBSON—50 W. 57th St. (582-4695). "Visionaries of Contemporary British Painting," with works by Bomberg, Herman, Hitchens, Nicholson, Scott, Weight; through 6/11.

KENT—41 E. 57th St. (980-9696). "Altered States," with works by Artschwager, Bickerton, Cornell, Dwyer, Goldstein, Lemieux, Ruscha, others; through 5/14.

LELONG—20 W. 57th St. (315-0470). Works by Bleckner, Halley, Levine, Taaffe, Welling, Wool; through 6/4.

MARLBOROUGH—40 W. 57th St. (541-4900). "Visions-Revisions: Contemporary Representation," curated by Sam Hunter; through 5/28.

MERRIN—724 Fifth Ave. (757-2884). An exhibition of ancient Peruvian textiles, curated by Jack Lenor Larsen; 5/10–6/17.

SCHOELKOPF—50 W. 57th St. (765-3540). Geometric abstraction by American painters and sculptors from the period 1930–1960, by Albers, Gallatin, Greene, Reinhardt, Xceron, others; through 6/8.

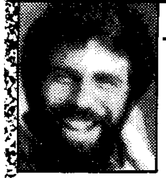
ST. ETIENNE—24 W. 57th St. (245-6734). Paintings, drawings, prints, and objects by Hofmann, Klimt, Kokoschka, Schiele, others; through 5/27.

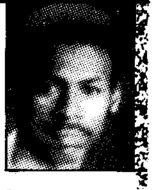
TILTON—24 W. 57th St. (247-7480). Works by gallery artists; through 5/31.

East Village

KRAINE CLUB—85 E. 4th St. (982-7118). Works by 11 Soviet Ukrainian artists; through 5/21.

SAVACOU—40 E. 13th St. (473-6904). Works by Denmark, Hord, Price, Singletary; through 5/15.





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ART

SoHo and TriBeCa

ALLEN—560 Broadway (334-9710). "Rebop," with works by Basquiat, Dickson, Hannah, McClard, Merkin, Nares, Panter, Steding, curated by Glenn O'Brien; through 5/27.

ALTERNATIVE MUSEUM—17 White St. (966-4444). "Foreign Affairs: Conflicts in the Global Village"; "James Drake: Border Incident"; through 5/14.

ART IN GENERAL—79 Walker St. (219-0473), Wed.-Sat. 1–6. Works by three Edinburgh painters; through 5/28.

ARTISTS SPACE—223 W. Broadway (226-3970). "Too Black, Too Strong," with videotapes and drawings by Jones, Marshall, McCullough, Tisdale, others; "The London Project," with projects by 10 architects; through 5/14.

AUCHINCLOSS—558 Broadway (966-7753). Works by Aber, Brickhouse, Dvortchak; through 5/11.

BUSTAMANTE—560 Broadway (226-2108). Works by five Dutch artists; 5/10–6/4.

DRAWING CENTER—35 Wooster St. (219-2166). "Creative Copies: Interpretive Drawings from Michelangelo to Picasso"; through 7/23.

FRANKLIN FURNACE—112 Franklin St. (925-4671). Installations by Laramée, Lens, Silveira; through 5/21.

JACK—138 Prince St. (966-4235). Paintings by Baker, Griffit, Hofmann; 5/5–6/5.

SHAINMAN—560 Broadway (966-3866). "Working in London," with works by Houshiary, Milroy, Murphy; through 5/28.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by Huang-Chung, Lobotsky, Shiflett, Weaver; through 5/17.

Other

DIA ART FOUNDATION—548 W. 22nd St. (431-9232), Thu.–Sun. 12–6. Works by Beuys, Knoebel, Palermo; through 6/19.

GOTHAM—317 E. 46th St. (754-1223). Works by Cherry, Kleege, Rubin, Strautmanis; through 5/13.

INTAR LATIN AMERICAN GALLERY—420 W. 42nd St. (695-6134). "Autobiography: In Her Own Image," with works by Alvarez, Billops, Gutierrez, Machida, Mendieta, Saar, WalkingStick, others; through 5/27.

LEDISFLAM—108 N. 6th St., Brooklyn (718-388-9055), Wed.-Sun. 12–6, Thu. 12–9. Works by Kinser, Nicol, Sterns; through 5/15.

MINOR INJURY—1873 Manhattan Ave., Greenpoint, Brooklyn (673-5390). "Temperaments," with prints by Burns, Logan, Mateo, Pacheco, Roberts, Ukai, others; through 5/22.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "Brazil Projects," with paintings, sculpture, video, photography, architectural projects, and performance by Brazilian and American artists; through 6/12.

SNUG HARBOR—1000 Richmond Terrace, Staten Island (718-448-2500). Installations by Dougherty, Gonzalez, Greengold, Johnson, Parker; through 5/28.

U.S. CUSTOM HOUSE—Broadway and Bowling Green (206-8816). "Paris Grands Projets, 1979–1989," with models, drawings, and photographs of nine major architectural projects in Paris; through 5/25.

PHOTOGRAPHY

JO BABCOCK/ERNESTINE RUBEN—Pinhole cameras and photographs taken with them/Portraits of photographers. Through 5/19. Pfeifer, 568 Broadway (226-2251).

GABRIELE BASILICO—Black-and-white photographs of architecture and urban landscapes; through 5/28. Daverio, 521 W. 23rd St. (463-0688).

BAUM—109 Hudson St. (9854). "The Photo Ostensive," with works by Carey, De Sana, Pruszkowski, Serrano, Wagner, others; through 5/28.

MARGARET BOURKE-WHITE—Vintage photographs; through 6/4. Photofind, 138 Spring St. (334-0010).

RENE BURRI—A selection of photographs. At Burden, 20 E. 23rd St. (475-8790), 5/5–6/11, and the Swiss Institute, 35 W. 67th St. (469-1759), 5/5–29.

CITY—2 Columbus Circle (974-1150). Photographs by four Latin American women photographers; through 5/27.

LYNNE COHEN—Photographs of offices, reception rooms, motel rooms, and other impersonal spaces, all from the past twenty years; through 5/22. P.P.O.W., 337 E. 8th St. (529-1313).

LEAH DEMCHICK—Palladium gum dichromate prints of people in interiors, portraits, and landscapes; through 5/21. Staley-Wise, 177 Prince St. (777-1590).

LEE FRIEDLANDER—Photographs from his 1987 commission "Cray at Chippewa Falls"; through 5/14. Miller, 138 Spring St. (226-1220).

NAN GOLDIN—Large color photographs which further explore Goldin's ongoing work, "The Ballad of Sexual Dependency"; 5/5–6/17. Pace/MacGill, 11 E. 57th St. (759-7999).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. 5/6–7/20: "Josef Koudelka"; "William James Stillman: Poetic Localities."

CHRISTOPHER JAMES—Photographs and watercolors that have the Vatican as a theme; through 5/14. Witkin, 415 W. Broadway (925-5510).

LEHMAN—Bedford Park Blvd. West, Bronx (960-8211). "The Photo League, 1936–1951," with works by Burkhardt, Grossman, Hine, Siskind, others; through 6/4.

LIFE—Time & Life Building, 1271 Sixth Ave. (522-2300), by appointment. Photographs used for covers of *Life* magazine over the past 50 years; through 6/30.

NIKON HOUSE—620 Fifth Ave. (586-3907). Award-winning photographs from the 31st annual World Press Photo Contest; through 5/28.

PACE/MACGILL—11 E. 57th St. (759-7999). Photographs of families, by Callahan, Close, Frank, Hellebrand, Shore, Wegman, Weston, Witkin, others; 5/5–6/17.

SANDER—51 Greene St. (219-2200). Works by Gerz, Levine, Welch; through 5/14.

JAN STALLER—Recent color photographs of sites in New Jersey, including mysterious piles of rocks and refuse; 5/7–28. Lieberman & Saul, 155 Spring St. (431-0747).

PERFORMANCE

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 5/6–7 at 11: Barry Yourgrau in "Wearing Dad's Hat." $8.

LA MAMA ETC.—74A E. 4th St. (475-7710). Through 5/15, Thu.–Sat. at 8, Sun. at 3: Federico Restrepo's "Carrera."$8, $10. 5/5–7 at 10: Alien Comic. $8, $10. 5/4 at 8: "Frank Maya Talks." $8, $10.

P.S. 122—150 First Ave. (477-5288). 5/6–7 at 11: Beth Lapides in "Entertaining the Troops." $7.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors and students $1.50. (Free Tue. 5–8).

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds . . . Through 6/5: "Tiffany: 150 Years of Gems and Jewelry." Through 9/25: "The Once and Future Korea." Through 8/7: "In the Realm of the Wild: The Art of Bruno Liljefors."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 5/8: "Icons of Piety, Images of Whimsy: Asian Terracottas from the Walter Grounds Collection"; Through 8/28: "Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 5/29: "Beginnings: Selections from the Permanent Collection." Through 5/22: "The Rural Landscape of New York." Through 8/23: "Return to the Figure: Three Studies—Philip Guston, Jean Helion, Irene Rice Pereira." Through 5/29: "American Landscapes."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood... Celebration of Newly Installed Period Rooms... Reinstallation of Egyptian Galleries...58 Sculptures by Rodin... Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 6/17: "East and West: Kashmir and Paisley Shawls." Through 5/9: "An Assemblage of Spirits: Idea and Image in New Ireland." Through 7/4: "A New Brooklyn Museum: The Master Plan Competition." Through 5/30: "Making History at the Brooklyn Museum: John I. H. Baur." Through 6/13: "Donald Sultan." Through 6/27: "40 From Israel: Contemporary Sculpture and Drawing." 5/5-7/25: "Jenny Holzer: Grand Lobby Installation."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. $3; seniors and students $1.50; free Tue. after 5. Through 5/15: "Versailles: The View From Sweden, Drawings from the Nationalmuseum and the Royal Palace, Stockholm." Through 6/5: "The Triumph of Simplicity: 350 Years of Swedish Silver." Through 6/26: "The Art That is Life: The Arts and Crafts Movement in America, 1875-1920."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6. $2, students and seniors 50¢; Sun. 1-6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-4:45. $4, students and seniors $2; free Tue. 5-7:45. Through 5/15: "Josef Albers: A Retrospective." Through 5/22: "Aspects of Collage, Assemblage, and the Found Object in Twentieth-Century Art."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $4, seniors and students $2. Through 5/22: "A Russian Impressionist: Paintings and Drawings by Leonid Pasternak, 1890-1945." Through 5/30: "Tradition and Revolution: The Jewish Renaissance in Russian Avant-Garde Art, 1912-1928." Through 6/15: "A Century of Ambivalence: The Jews of Russia and the Soviet Union, 1881 to the Present."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden...The Arts of Japan...The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts-...Boscotrecase: Wall Paintings from Ancient Rome-...Louis XIV Bedroom and Adjoining Entrance Gallery... Through 5/8: "Fragonard." Through 7/1: "Walker Evans: A Portfolio of African Art." Through 7/10: "Art of the Dogon: Selections From the Lester Wunderman Collection." Through 9/25: "19th- and 20th-Century Chinese Paintings: Selections From the Robert Hatfield Ellsworth Collection." Through 7/31: "The 1980s: A New Generation." Through 6/5: "Dutch and Flemish Paintings from the Hermitage." Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." 5/6-7/31: "Paul Klee: The Berggruen Klee Collection in the Metropolitan Museum of Art." **The Cloisters,** Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation $3. Through 5/8: "Creating a Legend: George Peabody and the House of Morgan."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 6/5: "A Cezanne Treasure: The Basel Sketchbooks." Through 6/7: "Designs for Independent Living."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 5/88: "The Face of Genius: Images of Eugene O'Neill." Through 5/22: "New York Youth: An Intimate Portrait." Through 8/28: "Blatas and His New York World of Music and Theater."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). $2.50, seniors and students $2. Through 5/5: "163rd Annual Exhibition."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri. noon-10, Sat. noon-8. Closed Mon.-Tue. Suggested admission $2.50, $1.50 seniors and children. 5/6-7/10: "Markus Raetz: Work from 1970-1988."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5, Sun. 1-5. $2; children $1. "Audubon Watercolors." Through 10/2: "Bellows, Bobbins, and Butter Churns: Keeping House in 19th-Century America." Through 6/19: "Francis W. Edmonds: American Master in the Dutch Tradition." Through 7/15: "Lavish Interiors of 19th-Century New York." 5/4-8/21: "The Rise and Fall of New York: Building and Unbuilding Manhattan."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.-6; some collections to 9. Through 5/7: "Splendid Plumage: Bird Illustrations, 1550-1900, from The New York Public Library." Through 6/18: "Lost Cities: The Photography of Désiré Charnay." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). Through 5/28: "Epics and Icons of the Silent Film Era."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, N.Y. (718-204-7088). Wed. and Sat. 12-5. Contribution suggested. A collection of over 350 works by the renowned sculptor.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 9/30: "The Making of the Panorama of the City of New York: An Exhibition Documenting the History of the World's Largest Scale Model." Through 5/22: "Abraham Joel Tobias: Sculptural Paintings of the 1930's." Through 6/12: "Classical Myth and Imagery in Contemporary Art."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. $1.50; children 50¢. Through 6/19: "Treasures From the Permanent Collection." Through 8/28: "James Lesesne Wells: Sixty Years in Art."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. $4, seniors $2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection II"... "Calder's Circus." Through 6/26: "Elizabeth Murray: Paintings and Drawings." Through 6/26: "Recent Drawings." Through 7/17: "Organic Abstraction." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Free. 5/6-7/7: "Real Faces." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art." Through 6/8: "George Ault." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.-6. Free. Through 7/13: "Made in the Sixties: Painting and Sculpture from the Permanent Collection of the Whitney Museum of Art."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 5/4 at 2: "Contemporary Art, Part II." On view from 4/28. 5/10 at 10 a.m. and 2, 5/11 at 10 a.m.: "American, Modern, and Contemporary Prints, and Illustrated Books." On view from 5/6. **Christie's East**—219 E. 67th St. (606-0400). 5/10 at 10 a.m.: "Furniture, Decorations, and Paintings." On view from 5/6.

DOYLE—175 E. 87th St. (427-2730). 5/5 at 7: "Modern and European Paintings." On view from 5/1.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 5/4 at 10:15 a.m. and 2: "Photographs." On view from 4/30. 5/5 at 10:15 a.m.: "Photographs." On view from 4/30. 5/10 at 10:15 a.m. and 2: "Tribal Art." On view from 5/7. 5/10 at 7: "Impressionist and Modern Paintings and Sculpture." On view from 5/7.

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Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

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Wednesday, May 4

CHAMBER MUSIC AT THE Y—Kalichstein-Laredo-Robinson Trio. Brahms's Trio Op. 8; Zwilich's Trio; Beethoven's Trio Op. 11. 92nd Street Y at 8. $13–$17.50. Also Tue., 5/3.

ORFEO ED EURIDICE—See Opera, below.

SENIOR CONCERT ORCHESTRA OF NEW YORK—Carnegie Hall at 1:30.

DONALD COLLUP, baritone, with pianist Walter Huff. Songs of Ravel, Wolf, and British and American composers. Merkin Concert Hall at 8. $10.

EVELYNE DUBOURG, pianist. Works by Schubert, Beethoven, Wladimir Vogel (U.S. premiere), Debussy, Mendelssohn. Alice Tully Hall at 8. $8–$12.

SHAUNA ROLSTON, cellist, with pianist Cynthia Peterson. Sonatas by Bach, Brahms, Franck. Americas Society, 680 Park Ave. at 68th St. (249-8950), at 8. Free.

JOHN CHARLES CARPENTER, pianist. Weill Recital Hall at Carnegie Hall at 8.

THE ART OF THE EARLY KEYBOARD—"17th-century German Masterpieces." Mezzo-soprano Jennifer Lane, tenor Frederick Urrey, baritone Peter Becker, organist Gwendolyn Toth, members of the Artek Ensemble on period instruments. Music by Schutz, Bruhns, Buxtehude, Lubeck. St. Michael's Church, Amsterdam Ave. and 99th St. (247-2547), at 8. $6.

WALTER THOMPSON BIG BAND, Frank London conductor; composer Walter Thompson. Program of original music. Greenwich House, 27 Barrow St. (242-4770), at 8. $5.

COLLEGIUM MUSICUM, Russell Oberlin director. Hunter College Recital Hall, 15th floor, 69th St. east of Park Ave. (772-4448), at 3. Free.

FIRST AVENUE—Soprano Dora Ohrenstein, composer-trumpeter Ben Neill, percussionist Don Yallech. Theatre for the Open Eye, 270 W. 89th St. (475-0514), at 8. $7.

CASTRO/SCHWARZ/ZOERNING TRIO—Music for flute, violin, cello by Haydn, Bach, Couperin, Mozart. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

EDDY KRONENGOLD/ELINOR AMLEN, duo-pianists. Original version of Gershwin's *An American in Paris;* works by Bach, Grieg. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

ARTHUR SIEGEL, pianist-vocalist-composer. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $2.

HENRY BUTLER, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

JUILLIARD CONCERT—Alice Tully Hall at 1. Free.

ALEXANDER KOUGUELL, cellist/**MOREY RITT,** pianist. Faculty recital. Queens College Rathaus Recital Hall, LIE and Kissena Blvd., Flushing, at 12:30. Free.

Thursday, May 5

NEW YORK PHILHARMONIC, Zubin Mehta conductor; bass Martti Talvela. Prelude to Act I of Mussorgsky's *Khovanschina;* Mussorgsky/Aho, *Songs and Dances of Death;* Bruckner's Symphony No. 4. Avery Fisher Hall at 8. $7.50–$35.

PITTSBURGH SYMPHONY ORCHESTRA, Michael Tilson Thomas conductor; Linda Kelm, Myrna Paris, Jon Fredric West, John Ostendorf; organist David Hart; Mendelssohn Choir of Pittsburgh. Dvorak's Symphony No. 8; Janacek's *Glagolitic Mass.* Carnegie Hall at 8. $12.50–$18.

PARNASSUS, Anthony Korf conductor; clarinetist Charles Neidich. Music by Wolpe, Lansky (N.Y. premiere), Berg, Wilson, Copland. Merkin Concert Hall at 8. $9.

LARK QUARTET—Beethoven's Quartet Op. 135; Shickele's String Quartet No. 2; Dvorak's Quartet Op. 106. 92nd Street Y at 8. $7.50–$10.

JEANNE STARK, pianist. Music of Handel, Beethoven, Chopin, Milhaud, Messiaen, Henze (N.Y. premiere). Alice Tully Hall at 8. $12, $14.

MOZARTEAN PLAYERS, Steven Lubin director-fortepianist. Mozart's Quartet in C K. 465; Haydn's Trio in C Hob XV 27; Beethoven's *Serenade* in D Op. 25. Metropolitan Museum at 8. $12.

CARLOS BARBOSA-LIMA, guitarist/**BOBBY SCOTT,** pianist. New works by Scott; music by Villa-Lobos, Bonfa, Joplin. Weill Recital Hall at Carnegie Hall at 8. $20, $30.

AMERICAN JAZZ ORCHESTRA, John Lewis conductor; singer Jon Hendricks. Music by Jimmie Lunceford. Cooper Union Great Hall, Third Ave. and 7th St. (529-5694), at 8. $18.

ESSENTIAL MUSIC—Works of Kennedy, Gann, Clark, Mizelle, Wood. Greenwich House Auditorium, 27 Barrow St. (569-9250), at 8. $7.

CECI N'EST PAS UNE VOIX—A Festival of Vocal Arts in Performance. Kraine, 85 E. 4th St. (254-7706). Tonight at 8: Jill Burton, with Marion Brandis. $6.

BERENICE LIPSON-GRUZEN, pianist. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

JEANNE BEAUVAIS, soprano. JASA Green Auditorium, 40 W. 68th St., at 1. Free.

SHAWN GRISSOM, cellist. Cajun music. 1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

BARGEMUSIC—Violinist Ik-Hwan Bae, pianist Cecile Licad, cellist Antonio Meneses. Telemann's *Phantasy* for Solo Violin; Brahms's Sonata for Cello and Piano in F; Tchaikovsky's Piano Trio in a Op. 50. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

DAVE VALENTIN, flutist/**NOEL POINTER,** violinist. Jazz. Teatro Puerto Rico, 490 E. 138th St., Bronx (960-1009), at 7. $7.

QUEENS COLLEGE JAZZ ENSEMBLE, Jimmy Heath director. Rathaus Recital Hall, LIE and Kissena Blvd., Flushing, at 4. Free.

Friday, May 6

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guest artists: pianist-composer Tobias Picker, violinist Daniel Phillips, violist Scott Nickrenz, hornist Robert Routch. Barber's *Summer Music* for Woodwind Quintet; Picker's Piano Quintet (world premiere); Mozart's Two Church Sonatas; Dvorak's String Quintet. Alice Tully Hall at 8. $18.

JEROME HINES, bass/**ZAIDEE PARKINSON,** pianist. A tribute to Mr. Hines by American Landmark Festivals "Song in Music." Old English songs, songs by Schubert, Brahms, Carissimi, Zandonai, and spirituals; arias by Handel, Apolloni, Gounod, Verdi, Mussorgsky; piano music by Rachmaninoff, Schumann, Chopin. Benefit for American Landmark Festivals. Carnegie Hall at 8. $10–$100.

SYLVAN WINDS, Gerard Schwarz conductor; mezzo-soprano Wendy White. Schafer's *Minnelieder* for voice and quintet; arias by Mozart and Rossini; Strauss's Suite Op. 4. Town Hall at 8. $15–$25.

DARIUSH DOLATSHAHI—Improvisation on sitar and tar. Weill Recital Hall at Carnegie Hall at 8.

NEW YORK PHILHARMONIC—See 5/5.

KING SUNNY AD'E—Beacon Theater, Broadway and 74th St., at 8. $20.

RAMSEY LEWIS TRIO—JazzPort, 210 Front St. (608-7889), at 8 and 10. $20.

MUSIC OF SOUTH AFRICA—Malombo. Greenwich House, 27 Barrow St. (206-1050), at 8. $12.

AMERICAN STRING SUMMIT—Super String Concert: Jazz violinists Claude Williams, L. Shankar, Vicki Horner Richards, the John Blake Group. St. Peter's Church, Lexington Ave. and 54th St., at 7. $8, $10.

ELIZABETH GAVER, violinist/**GARY HAMMOND,** pianist. Bauer's Viola Sonata. Performance followed by discussion by Prof. Raymond Erickson, with another performance following. CUNY Graduate Center, 33 W. 42nd St., Room 1001, at 4:30. Free.

MICHAEL FERRARI, pianist/**OSVALDO CIANCIO,** violinist. Sonatas by Vivaldi and Beethoven; a Duo Concertante by Stravinsky. Benefit for the Horace Mann High School Orchestra. Madison Avenue Presbyterian Church, 73rd–74th Sts., at 8. $7.

BROOKLYN PHILHARMONIC, Lukas Foss conductor; pianist Emanuel Ax. Beethoven's Piano Concerto No. 3; Brahms's Symphony No. 2; Gould's *Classical Variations on Colonial Themes* (N.Y. premiere). Brooklyn Academy of Music, 30 Lafayette Ave., at 8. $10–$20.

SALUTE TO LOUIS—A tribute to the trumpeter Louis Armstrong, by members of his past bands: Jimmy Heath, Gail Hightower, Oliver Jackson, Arvell Shaw, Milt Hinton. Louis Armstrong School, 32-02 Junction Blvd., E. Elmhurst, Queens, at 8. (718-793-8080) $5, $10.

POMERIUM MUSICES—Music of Josquin Desprez. Christ Church and Holy Family, Kane and Clinton Sts., Cobble Hill, Brooklyn, at 8. $8.

ROSEWOOD CHAMBER ENSEMBLE WIND QUINTET—Music by Bach, Debussy, Danzi, Joplin, Sullivan, J. Strauss, Handel. Allen Community Center, 166-01 Linden Blvd., Jamaica. Free.

QUEENS COLLEGE—At 1:30, Queens Collegium Musicum, Paul Maynard director. At 2:45, Music Students Association. At 4, pianist Steve Maccheronio. At 5: French-hornist Philip Pares. Rathaus Recital Hall, LIE and Kissena Blvd., Flushing. Free.

Saturday, May 7

NEW YORK CHAMBER SYMPHONY OF THE 92ND STREET Y, Gerard Schwarz conductor; cellist Janos Starker, harpist Susan Jolles. Copland's *Dance Panels;* Starer's Cello Concerto (world premiere); Dohnanyi's *Concertino* for Harp and Chamber Orchestra; Brahms's *Serenade* No. 1. 92nd Street Y at 8. $15, $17.50.

LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor; soprano Marianna Christos; Metropolitan Singers/The Greek Choral Society. Theodorakis' Symphony No. 3 (American premiere). Alice Tully Hall at 8. $15–$30.

ST. CECILIA CHORUS AND ORCHESTRA, David Randolph conductor; Mary Burgess, Antoinette Hardin, Grayson Hirst, John Ostendorf. Beethoven's *Missa Solemnis.* Carnegie Hall at 8. $6–$25.

CHAMBER MUSIC SOCIETY—See 5/6. Today at 3.

NEW YORK PHILHARMONIC—See 5/5.

FLUTES IN THE NEW WORLD—Jazz flutist Frank Wess, flutist Stefani Starin, Ned Rothenberg on ocarina, Steven Gorn on Indian flute, Ralph Samuelson on the shakuhachi, Pepe Santana on Andean panpipes. Works of Sollberger, Crumb, Matsumura, Wess, Rothenberg, Gorn. Merkin Concert Hall at 9. $12.

RON LEVY, pianist. Weill Recital Hall at 2.

SEVGI TONGUR, pianist. Weill Recital Hall at 5:30.

MEMORIAL TO ANDRES SEGOVIA—Classical guitarists Carlos Martinez, Michael Lorrimore; flamenco guitarist Jose Luis Rodriguez, Lucero Tena on castanets. St. Patrick's Cathedral chapel, Fifth Ave. and 50th St., at 7.

BACH FESTIVAL—Bach Festival Orchestra, violinist Nina Beilina, flutist Julius Baker, oboist Humbert Lucarelli, organist Harry Huff, harpsichordist Gerald Ranck. Concerto for Violin and Oboe; Triple Concerto for Flute, Violin, and Oboe in d (N.Y. premiere); Partita in d for Violin; Sonata for Violin and Continuo. Helen Hayes, Michael Moriarty, and Robert Sherman in readings relating to the composer. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

DANYAL LAWSON, pianist. Mozart's Sonata K. 310; Albeniz's *Iberia,* Book II); Liszt's Sonata in b. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 7. Scholarship benefit. $8.

ASTOR PIAZZOLA, bandoneon, with the New Tango Quintet and the Orchestra of St. Luke's, Lalo Schifrin composer-conductor. Beacon Theater, Broadway and 74th St. (496-7070), at 8. $20, $22.50.

CARIBBEAN ALL-STAR FESTIVAL—Calypso music. Felt Forum, Madison Square Garden, at 9. $23, $25.

CITYFOLK—Tom Chapin, David Massengill, and Zweiman/Bergman/McColl. P.S. 40 Auditorium, 319 E. 19th St. (645-5629), at 8. $12; in advance, $10.

RAMSEY LEWIS TRIO—See 5/6.

CECI N'EST PAS UNE VOIX!—See 5/5. Tonight at 9: Jeanne Lee. $6.

THE GROUP—Second-anniversary concert. Jazz, with violinist Billy Bang, drummer Andrew Cyrille, bassist Sirone, trumpeter Ahmed Abdullah, alto-saxophonist Marion Brown. Greenwich House, 27 Barrow St. (874-7738), at 9 and 10:30. $12.

SUZANNE FREMON, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission.

MEL TORME—The jazz singer, with pianist John Campbell, bassist Jay Leonhart, drummer Donnie Osborne; also comedian Ron Darian. Brooklyn Center, Brooklyn College, Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900), at 8. $15.

SPOLETO COMES TO BAM—Flutist Paula Robison, violist Scott Nickrenz, Ridge String Quartet. Mozart's Quartet for Flute and Strings in D; Bartok's String Quartet No. 6; Varese's *Density 21.5* for Solo Flute; Mozart's Viola Quintet in D. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $8.50, $12.

BROOKLYN PHILHARMONIC—See 5/6. Tonight at 7.

QUEENS COLLEGE CHORAL SOCIETY, Lawrence Eisman director; bass-baritone John Ostendorf, soprano Andrea Matthews. Haydn's *The Creation;* Joel Mandelbaum's *A Mourner's Kaddish* (premiere). Celebrating the College's 50th anniversary. Queens College Colden Center, LIE and Kissena Blvd. (718-793-8080), at 8. $8–$10.

GOLIARD CHORALE, chamber orchestra, Patricia Handy conductor; tenor James Blanton, soprano Rondi Charlston. Britten's *Simple Symphony;* Vaughan Williams's *On Wenlock Edge,* for tenor and string quartet; Schubert's *Mass* in G. Steinway Reformed Church, Ditmars Blvd. and 41st St., Astoria (718-728-8927), at 7:30. $7.

WALTER ERIKSSON, accordionist; old-time dance music of Sweden and Norway. Brooklyn Heights Public Library, 280 Cadman Plaza West, at 12:30 and 2. Free.

CON BRIO ENSEMBLE—Trios and quartets by Kodaly, Beethoven, Ryden, others. Mitchell-Linden Library, 29-42 Union St., Flushing, at 2. Free.

Sunday, May 8

MANHATTAN PHILHARMONIC, with six choruses from five states; soprano Cynthia Pannell, mezzo-soprano Janice Fulbright, tenor Jerry Benser, bass Stanley Irwin. Beethoven/Mahler Symphony No. 9/**LONG ISLAND PHILHARMONIC CHORUS,** Frances C. Roberts conductor (N.Y. debut): Vaughan Williams's *Mass* in g. Avery Fisher Hall at 8. $11–$21.

BELLA DAVIDOVICH, pianist. Music of Haydn, Beethoven, Debussy, Albeniz. Avery Fisher Hall at 3. $10–$20.

MIRIAM FRIED, violinist, with pianist Roger Vignoles. Works by Mendelssohn, Bartok, Lutoslawski, Beethoven. Carnegie Hall at 3. $13–$17.50.

COLORADO STRING QUARTET—Haydn's Quartet in A "Sun"; Ginastera's Quartet No. 2; Dvorak's Quartet in A flat Op. 105. Alice Tully Hall at 8. $10.

AMERICAN YOUTH MUSIC—Apple Valley High School Wind Ensemble of Minnesota, Wayne Allen Romer conductor. Dayton Philharmonic Youth Orchestra of Ohio, William J. Steinohrt conductor. George Washington High School Symphonic Band of West Virginia, Thomas F. Reed conductor. Works by Wagner, Smetana, Bach, DeNardis, Nelson, Elgar. Carnegie Hall at 7:30. $7–$16.

NEW YORK CHAMBER SYMPHONY—See 5/7. Today at 3.

BRONX ARTS ENSEMBLE—See Opera, below.

CHAMBER MUSIC SOCIETY—See 5/6. Today at 5.

SAN FRANCISCO VIRTUOSI—"An Afternoon of French Music": Music by Saint-Saens, Franck, Poulenc, Ravel, Debussy, Milhaud. Merkin Concert Hall at 3. $15.

CARIBBEAN FESTIVAL—See 5/7. Today at 3 and 8.

GORAN MARCUSSON, flutist (N.Y. debut), with pianist Joakim Kallhed. Works by Reinecke, Biscardi (world premiere), Sommerfedt, Back, De Frumerie. Weill Recital Hall at Carnegie Hall at 2.

HAE-KYUNG LEE, flutist. Weill Recital Hall at 5:30.

STEPHANIE GELFAN AND THE ORCHESTRA OF THE SKY—Electro-acoustic ensemble; singer-composer Mieczyslaw Litwinski, synthesist Ken Bichel. Works by Mozart and Renaissance composers, and original improvisational works. Christ and St. Stephen's Church, 120 W. 69th St. (787-2755), at 3. $7.

BANG ON A CAN FESTIVAL—A 12-hour continuous concert, beginning at 2 p.m. with Philip Glass performing his own *Music in Similar Motion,* and ending with Stockhausen's *Stimmung.* Music is by Cage, Rzewski, Torke, Marclay, Xenakis, Foss, and many others. R.A.P.P. Arts Center, 220 E. 4th St. (529-5921). $10.

JEWISH RELIGIOUS MUSIC OF THE 20TH CENTURY—New works by Eric Salzman, Deborah Sandoval, Evalyn Steinbock, Stephen Mayer; also traditional and original songs in Yiddish and Ladino, others by Israeli composers. JASA's Green Auditorium, 40 W. 68th St. (724-3200), at 3:30. $1.

THE PRINCETON SINGERS, a cappella group, John Bertalot director. Works by 20th-century English composers Britten, Howells, Naylor, Swayne, Harris, Rutter. St. George's Church, 209 E. 16th St. (533-2168), at 4. Benefit for the St. George Singers: $10.

ETHICAL CULTURE CHAMBER ENSEMBLE—Music by Brahms. Pianist Alison Deane, clarinetist William Blount, cellist Richard Locker. New York Society for Ethical Culture, 2 W. 64th St. (874-5210), at 3. Free.

PAULETTE RAY/DAVID MYERS/WHARTON TIERS/BRIAN CHARLES—Second Sunday Composer series, at La MaMa La Galleria, 6 E. 1st St. (505-2476), at 4. Donation.

THE METROPOLITAN SOLOISTS, wind octet. Selections from Mozart's *The Marriage of Figaro;* Beethoven's Sextet; Grieg's *Lyric Pieces.* YM-YWHA of Washington Heights and Inwood, 54 Nagle Ave., east of Broadway and 194th St., at 2. $7.

NANCY WILSON, singer. At St. Matthew's and St. Timothy's Neighborhood Center, 26 W. 84th St. (362-6750), at 5. Benefit for the Center: $50–$500.

CALVARY CHOIR—Faure's *Requiem.* Calvary Baptist Church, 123 W. 57th St. (975-0170), at 3. Offering.

SING WITH ALICE PARKER—An informal session of sacred music. St. James Chapel, Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (663-1165), at 4. Free.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with the Noreen and Earl Sauls Trio; offering. At 7:30: Manna House MEEE Concert, with Nat Dixon and Youssef Raktra; $6. Lexington Ave. and 54th St.

JERUSALEM SYMPHONY ORCHESTRA, John Nelson conductor; cellist Gary Hoffman. Avni's *Metamorphosis on a Chorale by J.S. Bach;* Schumann's Cello Concerto in a; Tchaikovsky's Symphony No. 5. Lehman Center, Bedford Park Blvd. West and Goulden Ave. (960-8833), Bronx, at 7. $15–$20.

BROOKLYN PHILHARMONIC—See 5/6. Today at 2.

MOZARTEAN PLAYERS, with fortepianist Steven Lubin. Mozart's Trio in G K. 496; Beethoven's *Serenade* in D Op. 25; Haydn's Trio in C Hob XV:27. Wave Hill, Independence Ave. and 249th St., Bronx (549-3200), at 3. $10.

BRONX CHORAL SOCIETY, William Maul organist-director. Songs by Mozart, Vaughan Williams, Tschesnekoff, Maul; choruses from Handel's *Messiah* and *Solomon.* St. Raymond's Church, Castle Hill and E. Tremont Aves., Bronx (822-4871), at 3. Free.

POETICA MUSICA—Music for soprano, piano, harpsichord, guitar, lute. Brooklyn Museum, Eastern Pkwy., at noon. Free with museum admission.

BARGEMUSIC—See 5/5. Today at 4.

Monday, May 9

VLADIMIR ASHKENAZY, pianist/**LYNN HARRELL,** cellist. Shostakovich's Sonata in d Op. 40; Beethoven's Sonata in D Op. 102, No. 2; Brahms's Sonata in F Op. 99. Avery Fisher Hall at 8. $12–$25.

ANCORA CHAMBER ENSEMBLE, with cellist Kim Scholes. Works by Stern, Macchia, Consoli, Fussell. Merkin Concert Hall at 8. $8.

AUREOLE TRIO—Flutist Laura Gilbert, violist Mary Hammann, harpist Barbara Allen. Works by Genzmer, Bax, Riley, Ravel, Debussy, Nielsen. Weill Recital Hall at Carnegie Hall at 8. $7.

LUCY SHELTON & COMPANY—The soprano, with mezzo-soprano Mary Ann Hart, tenor David Gordon, baritone William Sharp, pianists Ursula Oppens, Kenneth Cooper. Schumann, Shostakovich, Brahms, Purcell, Lehmann, others. Town Hall at 8. $10.

CRISTINA GARCIA BANEGAS, organist. Works by Zipoli, Bach, Liszt, Messiaen, and 18th-century Uruguayan composers. St. John the Evangelist Church, First Ave. and 55th St. (675-3652), at 8. $7.

LARS MOELLER QUARTET, with Jimmy Cobb, Joel Weiskopf, Ben Wolfe. Jazz Center of New York, 380 Lafayette St. (505-5660), at 8. $7; in advance, $5.

ROYAL VISIT OF QUEEN ANNE, with Prince George of Denmark, and "a retinue of court musicians." Music by Handel. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

DONNELL LIBRARY CENTER—At 2:30, soprano Dora Ohrenstein. At 6, flutist Pamela Sklar, guitarist David Burgess, with music by Albeniz, Poulenc, Ibert, Hovhaness. 20 W. 53rd St. Free.

CARIBBEAN CULTURAL CENTER—Performers from the Center. Mark Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle, at noon. Free.

QUEENS COLLEGE WIND ENSEMBLE, Richard Sang director. Colden Center, Queens College, LIE and Kissena Blvd., Flushing, at 12:30. Free.

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MUSIC & DANCE

Tuesday, May 10

MUSICAL ELEMENTS, with tenor Paul Sperry. Birthday celebration honoring Jacob Druckman. Works by Druckman, Blaustin, Kernis, Kurtz, Lang, Lindroth, Silver, Steiger, Torke. 92nd Street Y at 8. $10.

WORLD STAGE CHAMBER ORCHESTRA, John Rutter conductor; soprano Judith Otten, mezzo-sopranos Carol Andrews and Linda Eckard, organist Kathleen Upton; with combined choruses from around the country. Faure's *Requiem* (N.Y. premiere of "reconstructed" version by Rutter); Rutter's *Gloria* and *Requiem*. Alice Tully Hall at 8. $10, $15.

ERNESTO NAZARETH CELEBRATION—Pianists William Bolcom, Polly Ferman (Uruguay), Sonia Rubinsky (Brazil). Tangos, polkas, waltzes, by Nazareth. Weill Recital Hll at Carnegie Hall at 8. $12, $15.

MARILYN MASON, organist. Music by McCabe, Haines, Wyton, Albright, Bolcom. Riverside Church, the Drive at 120th St. (663-6441), at 8. $10.

POWELL FLUTE QUARTET—Works by Scarlatti, Jongen, Bliss, Mendelssohn, Reicha, Hodeir. Renee Weiler Concert Hall, 46 Barrow St. (242-4770), at 8. Contr.

UNIVERSITY OF MICHIGAN MEN'S GLEE CLUB, Bradley Bloom director; baritone Russell Christopher. Music by Orff Brahms Lotti, others. St. Peter's Church, Lexington Ave. and 54th St., at 8. $7.

PORTER/GARCIA DUO—Flutist Amy K. Porter, guitarist Thomas Garcia. Music by Bach, Handel, Falla, Debussy, Widdoes. Whitney Museum Sculpture Court at Philip Morris, Park Ave. at 42nd St., at 12:30. Free.

GOLDA TATZ, pianist. Works of Bach, Haydn, Chopin. Trinity Church, Broadway at Wall St., at 12:45. Free.

JOE PISCATELLI ENSEMBLE—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

THE HEAVENLY TONES—African-American gospel. Stone Ave. branch, Brooklyn Public Library, 581 Mother Gaston Blvd., at 3:30. Free.

OPERA

ORFEO ED EURIDICE, by Gluck. Concert version, by the Oratorio Society of New York, Lyndon Woodside conductor. Janet Baker, Andrea Matthews, Brenda Harris. Carnegie Hall. 5/4 at 8. $12–$50.

THE MAGIC FLUTE, by Mozart. Opera Amici in semi-staged performances, arias in German, dialogue in English; Sybille Werner conductor. Trinity School Auditorium, 101 W. 91st St. (864-7855). 5/8, 15 at 4. $10.

CZARDAS PRINCESS, by Kalman. Fully staged version, in English, by Lubo Opera Co. Schimmel Center, Pace U., at Spruce St. (663-1862). 5/6 at 8. $20; in advance, $16.

BRONX ARTS ENSEMBLE, Robert Black conductor, Teresa Perez-Frangie, Puli Toro, Eduardo Fernandez, Rafael LeBron, Kevin Deas. N.Y. premiere of Roberto Sierra's *El Mensajero de Plata* (*The Silver Messenger*), chamber opera in two acts; also his *Dona Rosita la Soltera* and *Salsa para Vientos*. Merkin Concert Hall. 5/8 at 8. $12.

H.M.S. PINAFORE, by Gilbert and Sullivan. Through 5/29. Light Opera of Manhattan, Playhouse 91, 316 E. 91st St. (831-2000). Wed.–Sat. at 8; Wed. at 2; Sat., Sun. at 3:30. $17.50 Wed., Thur.; $20 weekends.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 6/26. Tickets, $5–$42. **American Music Festival, through 5/15:** 5/3 at 8, 5/8 at 1: As overture, songs by Berlin, Foster, Porter, sung by Joan Morris, William Bolcom at the piano; *Into the Hopper, Tarantella, The Unanswered Question, Who Cares?* 5/4 at 8, 5/7 at 2: As overture, two of Morton Gould's *Apple Waltzes,* the composer conducting; *Interplay; Ives, Songs; I'm Old-Fashioned.* 5/5, 6 at 8; 5/8 at 7: As overture, Copland's *Fanfare for the Common Man; Woodland Sketches* (world premiere), by Robert LaFosse, music by MacDowell; *Sonatas and Interludes* (company premiere); *The Waltz Project* (world premiere), by Peter Martins, music by Babbitt, Cage, others; *Space* (world premiere), by Laura Dean, music by Reich. 5/7, 11 at 8: As overture, Rouse's *The Infernal Machine; The Newcomers* (world premiere), by Miriam Mahdaviani, music by Diamond; *Black & White* (world premiere), by Martins, music by Torke; *Behind the china dogs* (world premiere), by William Forsythe, music by Stuck; *Western Symphony.* 5/10 at 8: As overture, Carter's *Elegy; Set of* 7 (world premiere), by Violette Verdy, music by van Appledorn, Virginia Eskin pianist; *Ivesiana; Tea-Rose* (world premiere), by Martins, music by Gershwin, Michael Tilson Thomas pianist-conductor; *Ecstatic Orange.*

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through 6/11. Tickets, $9–$55. 5/3, 5, 6, 9 at 8; 5/4, 7 at 2 and 8: *Romeo and Juliet.*

Dan Wagoner And Dancers

JOYCE THEATER—5/3–8. 5/3 at 7:30; 5/4, 7 at 8; 5/8 at 2: *Oh Moon!* (world premiere), *Duet From Changing Your Mind, To Comfort Ghosts* (world premiere), *Flee as a Bird.* 5/5, 6 at 8; 5/8 at 7:30: *Evening Star, Lila's Garden Ox, To Comfort Ghosts.*

Other

ARRIVALS AND DEPARTURES—A collaboration conceived and directed by Molly Davies, choreographed and performed by Suzushi Hanayagi, music by Takehisa Kosugi. La Mama Annex, 74A E. 4th St. (475-7710). 5/5–29, Thur.–Sun. at 7:30 (no performance 5/8). $12 Thur. and Sun., $15 Fri. and Sat.

BRENDA BUFALINO—*Woodpecker: Journal of a TapDancer,* an evening-length solo. Warren Street Performance Loft, 46 Warren St. (732-3149). 5/5, 6, 7 at 8. $8.

CARACALLA DANCE CO., the Lebanese troupe, in *Echoes.* Brooklyn College Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900). 5/5 at 8. $15–$50.

CROWSFEET DANCE COLLECTIVE—An International Festival of Cultures. N.Y. Public Library 115th St. Branch, 203 W. 115th St. 5/3 at 3:30. Free.

DONALD BYRD/THE GROUP—Premieres of *Enactments in the Time of the Plague* and *Speakeasy.* Also *Partite* and a segment of *A Formal Response.* Symphony Space, 5/4, 5, 6, 7 at 8. $7; Fri., with reception, $25.

ELIZABETH STREB/RINGSIDE—*Airlines, Midair, Freeflight, Airwaves 3.* Streb Studio, 309 Canal St., third floor (924-0077). 5/4–8 at 8. $8.

HARRY WHITTAKER SHEPPARD—"2B2B2," an evening of three new works. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 4/5, 6, 7, 9 at 8; 5/8 at 3. $10.

PHYLLIS LAMHUT DANCE COMPANY—Her new *Utopia,* with an augmented company of 26; music by Ben Hazard. Westbeth Theatre Center "Big Room," 151 Bank St. (924-0077). 5/5, 6, 7 at 8; 5/8 at 3. $9.

JELON VIEIRA DANCEBRAZIL—Dancers, singers, musicians. American Museum of Natural History, C.P.W. and 79th St. (769-5315). 5/4 at 7:30. Free with museum admission.

THE LISTENING PROJECT: TIME TALKING—A dance-theater performance based on life stories of elders; choreography by Deborah McLaughlin, with music by Skip La Plante. Nikolais/Louis Choreospace, 38 E. 19th St. (316-3570). 5/6, 7, 8 at 8. $7.

PILAR RIOJA—Classical Spanish and flamenco dance. Gramercy Arts Theater, 138 E. 27th St. (889-2850). 5/3, 4, 5, 7, 10, 11, 12 at 8; 5/8 at 7; 5/14 at 3 and 8. $15, $23.

SERENA DANCE THEATER—"Creative Aspects of the Oriental Belly Dance." 2 Columbus Circle, Mark Goodson Theater. 5/2 at 12:30. Free.

SIMONE FORTI & TROUPE, in *Green Mountain* and *News Animations,* with video images by Lisa Nelson. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 5/3, 10, 17 at 8. $10.

STEPHAN KOPLOWITZ—*Schooling, Reschooling, and Deschooling.* DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 5/2 at 8. $10.

SUSAN HEFNER—*Vanishing Road From the Ruins,* a suite of seven dances. Washington Square Church, 135 W. 4th St. (673-0074). 5/6, 7 at 8. $6.

SUSAN JACOBSON & DANCERS—Both premieres and repertory. New Theatre of the Open Eye, 270 W. 89th St. (769-4143). 5/7 at 8; 5/8 at 3 and 7. $8.

THREE-D AT THE JOYCE—Ralph Lemon and Company is the first group to appear in a festival 5/10–22 presenting a N.Y. premiere and a world premiere. Joyce Theater. 5/10 at 7:30. $12.50.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BANKERS & BROKERS—301 South End Ave., at Albany in Battery Pk City. (432-3250). Casual. Italian/continental. Spcls: veal alla Bankers & Brokers, paglio e fino papalina, cassarola della casa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–11, Sat. 5–midnight. Private parties. Closed Sun. **(M)** **AE, DC.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cabrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—495 Broome St. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.–midnight, Mon. 7:30 a.m.–midnight, Tue.–Thu. 7:30 a.m.–1 a.m., Fri. 7:30 a.m.–2 a.m., Sat. 8 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. Regional American. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7:30 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Br Sun. 11 a.m.–3. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Tue.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. Classical music Sat.–Sun. noon–5. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: tagliatelle with beet sauce, seafood ravioli, veal medallions with masala. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. 11:30 a.m.–3 a.m. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist Mon.–Sat. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). Br Sun. noon–3. No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BAR LUI—625 Broadway, bet. Bleecker and Houston Sts. (473-8787). Casual. Italian. Spcls: angel hair with wood grilled calamari, rigatoni with salmon and virgin olive oil, chicken arrosto, pizza. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 3 a.m. **(I–M)** **AE, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St. (989-9319). Casual. French country. Spcls: homemade country paté, roast double breast of chicken with fresh herbs, fresh pasta with broccoli and chèvre. Res. sug. B Mon.–Fri. 9 a.m.–noon. Br Sat.–Sun. 9:30 a.m.–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M)** **AE, MC, V.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque,

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veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, veal alla Marchello. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MELROSE—48 Barrow St. (691-6800). Casual. New American. Spcls: crisp potato pancakes with creme fraiche and three caviars, whole Maine lobster with steamed mussels in Chinese black bean sauce with garlic, wok-charred tuna with green mango sauce. Res. sug. D only Mon.–Sat. 6–midnight, Sun. 5–10. **(M–E)** **AE, DC, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br Sun. 1–3. D daily 5:30–midnight. Private parties. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St. (255-1650). Casual. American. Spcls: pan roasted spicy moulard duck, smoked game stew, lobster glazed with orange butter. Res. sug. D Tue.–Sat. 6–11:30, Sun.to 9. Br Sun. noon–3. Pianist Tue.–Sat. from 8 p.m. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 3–11. Jazz Sun. 6–10. **(M)** **AE, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. D only Mon.–Sat. 6–11. Pianist Tue.–Sat. Free D parking. Closed Sun. **(M)** **AE, MC, V.**

DOLCI ON PARK CAFFEE—12 Park Ave., bet. 34th and 35th Sts. (686-4331). Casual. Italian. Spcls: chicken aurora, trout al pesto, salmon Park Avenue. Res. nec. L Mon.–Fri. 11 a.m.–3. Br Sat.-Sun. 11 a.m.–5. D daily 5–11. **(M)** **AE.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

FRIEND OF A FARMER—77 Irving Pl., bet. 18th and 19th Sts.(477-2188). Casual. American. Spcls: chicken breast stuffed with apple and cheddar in honey raisin sauce, buckwheat pancakes, sandwiches with homemade honeywheat bread. No res. L Tue.–Fri. 11:30–4:30. D Tue.–Sat. 5:30–10. Br Sat.–Sun. 10–3:30. Closed Mon. **(I–M)** **No credit cards.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Southwest American. Spcls: fajitas, barbecued ribs and chicken, steaks, grilled seafood, camerones rellenos. Res. sug. Br Sat.–Sun. 11:30–3:30. D Mon.–Tue. 5–11, Wed.–Thu. to midnight, Fri.–Sat. to 12:30 a.m., Sun. 4–10. Bar til 1 a.m., Fri.–Sat. til 2:30 a.m. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

IBIZA—369 Lexington Ave., at 41st St. (953-0342). Casual. Spanish/Continental. Spcls: twin 1¼ lb. lobsters, 2¼ lb. lobster, 3¼ lb. lobster. Res. sug. Open daily 11:30 a.m.–10:30. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

PORTOROZ—340 Lexington Ave., bet. 39th–40th Sts. (687-8195). Casual. Italian. Spcls: Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. noon–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Dancing nightly. **(M)** **AE, MC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Casual. American/continental. Spcls: chicken pot-pie, rack of lamb au beurre rouge, rigatoni alla griglia. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. **(I-M)** **AE, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. New American. Spcls: roast loin of veal with port wine truffles, grilled Louisiana shrimp, grilled rack of baby lamb. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. American/Northern Italian. Spcls: seafood, steak, chops. Res. sug. L Mon.–Sat. noon–3:30. D Mon.—Sat. 4:30–10. Private parties for 75. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L, D and S Mon.–Sat. noon–midnight, Sun. to 10:30. Private parties for 20–120. Ent. Tue.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Continental. Spcls: lobster capellini, grilled brook trout, black angus steak au poivre. Res. sug. L Mon.—Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WOODS—148 W. 37th St. (564-7340). Casual. New American. Spcls: poached sole with creme fraiche and horseradish, medallions of veal with shiitake mushrooms, steamed vegetable plate. Res. sug. L Mon.–Fri. 11:45–3:30. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

LAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L daily noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE 212—212 E. 52nd St. (486-0212). Casual. Japanese/Continental. Spcls: pasta Jananese style, duck negima-yaki with miso sauce, sushi and sashimi combination. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 10–45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L

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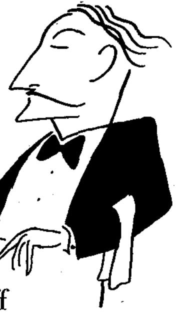

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Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sun. 5:30–11. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3:30. D daily 5:30–midnight. Ent. **(E)** **St. Regis Grill:** Casual. Open for cocktails and light fare daily 11 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LA BIBLIOTHEQUE—341 E. 43rd St. (661-5757). Dress opt. Continental. Spcls: veal porterhouse, shrimp with goat cheese cassoulet, chicken chasseur, prime steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 4–midnight. Banquets for 30–125. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops *sautées aux amandines*. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: tourtiere of lamb with vegetables of Provence, squab in a turnip bouillon and goat cheese ravioli, leaves of salmon with fall herbs. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Country French. Spcls: bay scallop in soupier, smoked fish platter with mustard sauce, paillard of salmon with mint and ginger butter, mignonettes of lamb and tapenade. D daily 6–midnight. Pre-theatre D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St. (752-7832; 355-9172). Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L and D. Closed Sun. **(M)** **AE, CB, DC.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St. (593-8242). Casual. French nouvelle. Spcls: Menage a Trois seafood packages, a tian of roast lamb fillet, pepper encrusted salmon, chocolate terrine. Res. sug. L Mon.–Fri. 12:30 a.m.–2:30. D Mon.–Sat. 5:30–10:30 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Sun.–Thu. noon–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri. Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. **(M)** **AE, CB, DC, MC, V**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V**

AU TUNNEL—250 W. 47th St. (575-1220). Casual French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, ME, V**

BANGKOK CUISINE—885 Eighth Ave., at 53rd St (581-6370, 664-8488). Casual. Thai. Spcls: duck with ginger sauce, shrimp with asparagus in curry sauce charcoal grilled seafood and chicken and ribs. Res sug. L Mon.–Sat. 11:30–3:30. D Mon.–Sat 3:30–11:30, Sun. 5–11:30. **(I-M)** **AE, CB, DC, MC, V**

BARBETTA—321 W. 46th St. (246-9171). Formal Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D

5:30-7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

CAFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: les petites marmites, Skylight salad, wine tasting palette. Res. sug. B daily 6:30 a.m.-11 a.m. L Mon.-Sat. 11 a.m.-5. Br Sun. noon-3. D daily 5-midnight. Pre and post-theater D. **(M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th-55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. noon-11. Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11 a.m.-3, Sun. from noon. S Mon.-Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.-Fri. 7 a.m.-10a.m. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Br Sun. 11:30-3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon-11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

FUJI—238 W. 56th St. (245-8594). Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** **AE, CB, DC, MC, V.**

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne:** Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.-Fri. 7-10, Sat.-Sun. 7:30-11. L Mon.-Fri. noon-2:30, Sat.-Sun. to 3. D Mon.-Sat. 6-10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.-Fri. noon-3:30. D Mon.-Fri. 7-midnight, Sat.-Sun. from 6. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L and D. Private parties. Free parking 6-midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd-53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.-Fri. noon-4. D daily 4-midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Pre-theatre D 5:30-6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th-55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.-Fri. noon-3. D Mon-Sat. 5-11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Pre-theatre D 5-8. Post-theatre D 10-1 a.m.Private parties for 10-200. Free parking from 5-midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Fri. 6-10:30, Sat. 5-10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.-Thu., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAGA—57 W. 48th St. (757-3450). Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murg ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11. Buffet L and pre-theater D. Free D parking. Ent. Mon.-Sat. **(M)** **AE, CB, DC, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. D Tue.-Thu. 5-1 a.m., Fri.-Sat. to 2 a.m. Dancing. Private parties. Closed Sun.-Mon. **(E)** **The Promenade:** Dress opt. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.-Thu. 3-1 a.m., Fri. 3-2 a.m., Sat. noon-2 a.m., Sun. 4-11. Br Sun. 11:30-3. **(I-M)** **AE.**

RASPUTIN RUSSIAN—371 W. 46th St. (586-1860). Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4-midnight. Ent. Fri.-Sun. Private parties 20-75. **(M)** **AE.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30 a.m.-3:30. D daily 4:30-midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental.

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Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. atop the New York Marriott Marquis (704-8900). Dress opt. French/Italian/American. Res sug. Br Sun. 10:30 a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed free-range chicken, medallions of venison with green chili tomale, rabbit stew with buttermilk biscuits. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat 6-midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 6–11:45. After-theater menu 10:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L and D. Closed Sun. **(M)** **AE.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.(751-3530). Dress opt. Italian. Spcls: paglia e fieno porcini, risotti, veal chop Valdostana, tiramisu. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 50. Closed Sun.**(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. Prix fixe L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PASTA ROMA—315 W. 57th St. (265-5050). Casual. Italian. Spcls: 24 different pastas, angel hair Pasta Roma, salmon in champagne sauce. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: "Babette's Feast," gourmet 7 course French dinner, ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. S Sun. 5:30–11. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE,l CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TONY ROMA'S—400 E. 57th St. (308-0200). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.–Sat. 11 a.m.–4. D Sun.–Thu. 4–1:20 a.m., Fri.–Sat. 4–3:20 a.m.. Pianist Tue.–Sat. **(I)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S—354 E. 74th St. (249-6619). Dress opt Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10 Private parties. Closed Sun. **(M)** **AE**

BELLA VITA—1409 York Ave., at 75th St. (744-8899) Casual. Northern Italian. Spcls: red snapper with shrimp sauce; stuffed chicken with rice, fresh vegatables and white wine sauce; cappelli d'Angelo with

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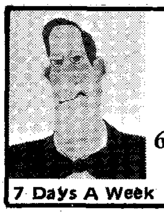

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crabmeat. Res. sug. D daily 5–11. Pre-theatre D 5–7. Free parking with D. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. Br Sun. noon–4. D daily 6–11. Bar 5–1 a.m. Pre-theatre D 5–7. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–2 a.m. Pianist Tue. Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Jacket required. American. Spcls: country captain chicken, roast duck with vegetable strudel, braised halibut with leek confiture. Res. nec. D only Mon.—Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L and D menu Mon.–Thu. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, venison with huckleberry sauce and spatzle, sea scollops and sea urchin with tomato fumee. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 and 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Casual. Italian. Spcls: capretto, farfalle Amalfi, pastorale filante. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 2:30–11:30, Sat. 4–midnight, Sun. 2:30–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt. American. Spcls: fricassee of duck and oyster with mushrooms on pepper brioche, devilled crabcakes with Creole tartar sauce and pickled okra, seared yellow fin tuna with cilantro pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3. Private parties. **(M)** **AE, CB, DC, MV, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5:30–10:30 a.m., Fri.–Sat. to 11:30 a.m. Br Sat. noon–3:30, Sun. 11–3:30. Pre-theater D Mon.–Sat. 5–7. **(M–E)** **AE, CB, DC, MC, V.**

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon–4:30. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged sirloin steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. Prix fixe D 5–6:30. **(M)** **AE, DC, MC, V.**

PANCHO VILLA'S—1501 Second Ave., at 78th St. (650-1455). Casual. Mexican. Spcls: tacos, fajitas, seafood enchiladas. Res. sug. L and D Sun.–Thu. noon—midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–3. Private parties for 30–100. Also **1125 First Ave., at 62nd St.** (751-6499). **(I-M)** **AE, MC, V.**

PETROUCHKA—435 E. 86th St. (876-3800). Jacket required. Russian. Spcls: koulibiaka, blini with caviar, pelmeni. Res. sug. D only Tue.–Sun. 6–11. S Tue.—Sun. 11–2 a.m. Private parties. Ent. Closed Mon. **(M–E)** **AE, MC, V.**

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RESTAURANTS

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprême de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a peppercrust, steak. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L Mon.–Sat. noon–4. Champagne and caviar Br Sun. noon–4. D daily 5–midnight. Pre-theatre D Mon.–Sat. 5-7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: goujons of seabass with rosemary pasta, grilled venison with fried polenta,beef filet braised in sauternes. Res. sug. L Tue.–Sat. noon–2:30. Br Sun. 11:45 a.m.–3. D daily 5:30–10. Pianist. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7 a.m.–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11 a.m.–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Thu. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5–10:30. **(M)** **AE, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I–M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

BRAZIL 2000—127 W. 72nd St. (877-7730). Casual. Brazilian/Portuguese. Spcls: feijoada, vatapa, churiasco, port alentejana with clams, mariscada. Res. sug. L daily noon–4. D Mon.–Sat. 4–midnight, Sun. to 10. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, medaillons of venison. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30, Sun. 6–10. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruitta de mare, grillade of chicken. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theatre D 5–7. Ent. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

GRAPES—522 Columbus Ave., at 85th St. (362-3004). Casual. Continental. Spcls: blackened redfish, stuffed calamari, flounder in zucchini batter with apple sauce. Res. sug. L Mon.–Fri. noon–4:30. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 6–midnight, Fri.–Sat. to 2 a.m. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

LA KASBAH—70 W. 71st St. (769-1690). Casual. Morrocan/Kosher. Spcls: lamb tajine, couscous, grilled lamb, steak and chicken. Res. sug. L Mon.–Thu. 12:30–3:30, Sun. 1:30–4. D Mon.–Thu. 5–11, Sun. 4–11. Closed Fri. and Sat. **(M)** **AE.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: swordfish teriyaki, beef sukiyaki cooked at your table, Soto Zen formal Japanese style D. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–midnight, Sun. 4–10. Private party rooms. **(M)** **AE, CB, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts. (496-8940). Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. D Mon.–Thu. 5:30–11:30, Fri.–Sun. to midnight. **(I)** **AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5–11. Ent. Tue.–Sun. **(M)** **AE, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.– Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme, red snapper baked in saffron oil with watercress coulis, curried sweetbread ratatouille, house smoked specialties, gingerbread waffles with Tahitian vanilla ice cream. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER AND TONY COOK

IRS AND FESTIVALS—The **Grace Church School May Fair** is 5/7, rain or shine, 10 a.m.–4, on E. 10th St. between Broadway and Fourth Ave. Admission to the green-and-white tent is $1, and then there's browsing for everybody, a game yard for youngsters, Second-hand Rose's for adults' and children's clothes and shoes, a general store, and white-elephant collectibles galore. Rides, entertainment, books, toys, and take-home foods as well as "street munchies" . . . Same-day fun uptown, too—the **Hunter College Elementary School Fair** will be held at 71 E. 94th St., from 10 to 4, with games and rides, food and face-painting, sales of toys and books, vendors' booths and pony rides, and a raffle . . . Parents Association of the **Professional Children's School's bazaar,** 5/6, 4–8 p.m., will sell household items, bakery goods, gift collectibles, and there'll be a raffle and an auction as well; proceeds help school projects, and the students will be helping out at the bazaar. At 132 W. 60th St. . . . The annual **Lighthouse Spring Arts Festival,** 5/2–7 at the Lighthouse, 111 E. 59th St. (355-2200), is staged by members of the Adult Leisure Education Program, and it includes displays of art, sculpture, and ceramics and samples of theater, music, and dance—all the work of blind or visually impaired people. The exhibits are open noon–5, the performances go on each of the evenings. Free admission . . . The **Jewish Museum celebrates Israel's 40th birthday** with a family program 5/3, 4:30–6, at Fifth Ave. and 92nd St. Children ages 5–13 and their parents will see an exhibit of award-winning paintings and poetry by children, hear Israeli songs by the Children's Choir of the Brotherhood Synagogue, and watch *Angel's Way*, a new play involving mime, music, balloon magic. Free with Museum admission, adults $4, children $2 . . . This spring's **SoHo Festival** is on 5/7, 11–6:30 (rain date, 5/8), on Prince St. between W. Broadway and Sixth Ave., with 100 displays and booths—ethnic foods, bonsai, windbells, rare books and records, batiks and jewelry, street performers, children's clothes, art, and the always colorful neighborhood itself . . . Two more school fairs are close enough so you can go from one to the other: **West Side Montessori,** 5/7, 11–5 rain or shine, on 92nd St. between West End Ave. and Riverside Dr., offers extra fun for kids—a space walk, tunnel maze, face painting, superhero guests—along with homemade foods, international snacks, second-hand children's and adults' clothing, plants, household things, and more . . . A little downtown, on 81st St., also between West End and the Drive, the **Calhoun School Spring Fair** is 5/7, too, 11–5, rain or shine. There'll be a maze, face painting, cake walk for the youngsters, and the Merchandise Mart with brand-new and nearly new clothing including shoes and coats; also books, housewares, fabrics, toys, games, and "over 26 varieties of food, from strawberry shortcake to lasagna" . . . Greek letters come to the Village, when **Phi Gamma Delta's street fair** appears 5/7, on 4th St. between Broadway and Washington Square East, 11 a.m.–9. Sports gear, toys, jewelry, records, clothing, and food, with some proceeds going to charity.

LENDAR NOTES—Now its craftspeople's turn on Park Avenue: **American Craft at the Armory,** 5/6–8, will have on exhibit and sale in a gallery-like setting one-of-a-kind and limited-edition works by no more than 100 selected artists. Clay, fiber, glass, wood, paper, metals, basketry, all turn up in a wide variety of objects in a wide price range, from small collectibles to museum-quality artwork. Previews to benefit the American Craft Museum (956-3535): 5/5 at 6, $125 and $250 per ticket; at 7:30, $75. Public hours: 5/6, 7, 11–8; 5/8, noon–6; $7. At the Seventh Regiment Armory, Park Ave. and 67th St. . . . The annual **Historic Fort Greene House Tour,** this year 5/8, noon–5, includes seven townhouses, Fort Greene Park, and the 1893 Roanoke Apartments, now a condominium building. Highlights are a 20-by-25-foot "international-style kitchen" in an Italianate brownstone; a collection of Federal, Empire, and Chinese treasures; a limestone mansion with mahogany woodwork and cut-glass door panels. Ticket information: 718-237-9031; $8, in advance $7; seniors $5. Start of the tour is at the Roanoke, 69 S. Oxford St. at Lafayette Ave., where you'll be given details of the tour . . . It's wind-up weekend for the **Mother's Day Crafts Festival,** on Columbus Ave. 77th–81st Sts., 5/7, 8, 10 a.m.–6:30 . . . BACA's 39th juried **Promenade Art Show,** 5/7, 8, takes over the Brooklyn Heights Promenade, 10 a.m.–6 each day. Artists and craftspeople from Canada, Illinois, Ohio, and other states besides the eastern ones, as well as many local artisans will take part, with oils and watercolors, engravings and sculpture, drawings and glasswork, part of the picture. Rain dates are 5/14, 15 . . . The **Brooklyn Botanic Garden benefit plant sale,** 5/4, 10–7, and 5/5, 10–3, includes all manner of houseplants, hanging baskets, orchids, tomatoes, and rose bushes both large and small . . . More **plants for sale at the Queens Botanical Garden,** 43-50 Main St., Flushing, daily through Mother's Day.

REVELS AND CAUSES—The opening night of **Riverside Opera**'s fully staged *Giulietta e Romeo,* the opera by Riccardo Zandonai, is a benefit for the AIDS-patient-care organization **God's Love We Deliver,** 5/10 at 8, at Rutgers Church, 236 W. 73rd St. Tickets $30, $50, $100 (582-9753). For details on later performances of the rarely heard opera, see Music listings, next issue . . . A benefit for Congregation Rodeph Sholom, the cabaret **Perfectly Frank** will be held at 7 W. 83rd St., featuring the works of Frank Loesser from his several Broadway musicals. Dates are 5/5, 7, 8, 10; for times and special accompaniments, call 362-8800; tickets range from $15 to $25 . . . **Patience, Fortitude, and the Muse,** a benefit for the **New York Public Library,** is a series combining the arts under a poetic theme. Two more programs remain: 5/4, "Celestial Harmony: An Evening of Keats and Schubert," with poet Galway Kinnell, flutist Gary Schocker, cellist Chungsun Kim, introduced by Arthur Carter; also 5/11, "Three Italian Cities: Poems of Venice, Florence, and Rome," with Sam Waterston, Maria Tucci, poet Anthony Hecht, translator Jonathan Galassi. Each is $10, and at 6 p.m., in the Celeste Bartos Forum, Fifth Ave. and 42nd St. branch.

GOOD HEALTH is the watchword at a quintet of specials this week: In fact, it's an all-month event at **Citicorp Market,** Lexington Ave. and 53rd St., for **Spring Into Fitness** goings-on. 5/5 at noon, an aerobics demonstration; 5/6 at 11 a.m., a Baby Olympics, whose entrants are under 12 months old; 5/10 at noon, square dancing. Coming up: top dance troupes including the Martha Graham company (5/20—see future-issue Dance listings), and, later on, karate demonstrations . . . There'll be a free **L'eggs Pregnancy and Fitness Clinic** for expectant mothers, 5/7 at 11 a.m. It's at the Sheraton Centre Hotel, Seventh Ave. and 52nd St., and will offer ideas on staying in shape before, during, and after pregnancy, with a panel featuring Joan Benoit Samuelson, the 1984 Olympic Marathon winner. Also on tap: warm-up and exercise demonstrations . . . The **Brooklyn YWCA Women's Health Fair,** 5/7–13, is a free schedule of events, at the YWCA, 30 Third Ave. at Atlantic, in Brooklyn (718-875-1190). You'll find mini-clinics, aerobics classes, health videos, an exercise class for over-50, 5/12 at 4. Panels include "A Woman's Perspective on AIDS," 5/10 at 7:30, and "The Resourceful Woman" 5/21 at 11 a.m. New York *Times* writer Jane Brody, will talk about nutrition 5/12 at 7:30 ($5 admission for this one) . . . **Spring Into Health Fair,** at Lehman College's student cafeteria, Music Building, Bedford Park Blvd. West and Goulden Ave., Bronx, is a free program 5/4, 11–2. Blood-pressure, hearing, lung-capacity testing; information exhibits, discussion of AIDS- and alcohol/drug-related problems, and more (960-8588) . . . The **Bronx Community College Health Fair,** 5/5, 10–3, will be in Colston Hall, University Ave. and W. 181st St. Free vision and blood-pressure, breast and PAP examinations; immunization and screening exams for children. Mental health, AIDS, smoking, pest-control, and other areas will be covered in agency presentations.

TOURS

BROOKLYN ARCHITECTURE—Architectural historian Andrew S. Dolkart leads tours and gives lectures on the architecture and landscape created in Brooklyn between 1820 and 1920. Three lectures will be held at 6:30 on Tues., 5/3, 10, and 17 at The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn Heights; architectural tours Sats., 5/7, Brooklyn Heights; 5/14, Park Slope; 5/21, Flatbush; all walks begin at 10:30 a.m. The series is available only as a package at a cost of $25 (reservations required; 718-624-0890).

SOHO/ASTOR PLACE—Walks with Stanley Seidman. Each Sat. at 2, meet near Pearl Paints, S.W. corner of Broadway and Canal St.: shops, cast-iron architecture, galleries. Each Sun. at 2, meet in front of the Cable Building, 611 Broadway, N.W. corner of Houston St.: Grace Church, landmark buildings, anecdotes on Peter Cooper et al. $5 (718-897-6205).

SPRING IN RIVERSIDE PARK—5/7 at 1: "Stroll Beneath the Blooms": Celebrate cherry-blossom time with a tour of Riverside Park led by Park Director, Charles McKinney; explore the history of the park's design as well as its horticultural elements; meet at the N.W. corner of 79th St. and Riverside Drive. Free (870-3070).

LOWER EAST SIDE—A tour with Oscar Israelowitz, author of *Guide to Jewish New York City.* Includes stops at historic synagogues, a candy store, a pickle barrel, Orchard St., a Kosher-wine factory. 5/8 at noon, meet at Canal and Essex Sts. $10.

HOLIDAYS IN NEW YORK—Harlem Sunday Gospel Walking Tour, each Sun. through May. At 10 a.m.: Meet in front of 10 Columbus Circle (N.W. corner, Eighth Ave. and 58th St.) for a five-hour tour; includes a church service with gospel music, brunch at Sylvia's restaurant, and a visit to the Studio Museum, with a look at history, architecture, and culture along the way; $25, includes admission, brunch, and a cocktail; reservations necessary (765-2515).

MUSEUM OF THE CITY OF NEW YORK—5/8, 11 a.m.–3: "The Upper West Side," a tour that focuses on the nineteenth century tenements and flats near the Columbus Ave. elevated railway and luxury buildings such as the Dakota, the Dorilton, the Apthorp, and the Belnord; meet at the Dakota Apartment Building, 72nd St. and C.P.W. before 11 a.m. $10 (reserve). 534-1672, ext. 206. Lunch stop; buy your own.

MUNICIPAL ART SOCIETY TOURS—5/7, 1–4: "J.F.K. Airport," a bus tour of New York's most futuristic architecture with Davis Masello; $12. 5/4 and 5/7: Series by Barry Lewis: "Neighborhoods in Transition," includes Sat. bus and walking tours, 10–5, preceded by a lecture Wed. at 6; $57 (935-3960). Lecture/Tour IV: 5/4 and 7, Queens, including Kew Gardens, Richmond Hill, Forest Hills, Elmhurst, Long Island City and others (lunch stop; take your own or buy).

HUNGRY PEDALERS—Gourmet Bicycle Tour, 5/7 at 8:45 a.m. (rain date 5/14): "Brooklyn-Queens Express-O"—Perk up with espresso in Italian Williamsburg, see the turn-of-the-century architecture of

OTHER EVENTS

Bushwick, the Italian-German communities of Glendale and Ridgewood, and have a picnic in Forest Park (take your own); come back through Sunnyside and Long Island City and vist a museum or art exhibit (about 30 miles). Meet at the Maine Monument, N.E. corner of Columbus Circle, 59th St. and C.P.W. (595-5542 or 222-2243). Fee: $12 or $20 for two (you buy your own food).

SIDEWALKS OF NEW YORK—5/7, 14 at 1 p.m.: "Movie Stars' Homes of the West Side"; meet in front of 2 Columbus Circle (New York Visitor and Convention Bureau). 5/7 at 7: "Ghosts After Sunset, a Haunted Village Walk"; begins at 6 with a cocktail hour at Sunset Strip, 113 Horatio St. at West St. 5/8 at 1: "Final Resting Places of the Rich and Famous in Trinity Cemetery"; meet in front of the Church of the Intercession at Broadway and 155th St. Each tour, $10 (517-0201).

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. 5/5, 8:30–11:30 p.m., $12: "Jam Session in Jazz," a tour of Cobi Narita's Jazz Center of New York with leader Carol Sudhalter; 5/8 10:35 a.m.–3, $13: "Governors Island," a rare opportunity to visit *this historic landmark between Brooklyn and Manhattan.* 5/8, noon–6, $25 (includes ticket): "Brooklyn Bridge and Bargemusic—A Mother's Day Experience," a walk across the Brooklyn Bridge to the Fulton Ferry Landing area followed by a chamber music concert aboard a floating concert hall. 5/8, "Soho: Midtown New York 1860"; $14.

CENTRAL PARK—5/8 at 2: "Sunday in the Park With Mom," a celebration of Mother's Day with a visit to Strawberry Fields; meet at 72nd St. and C.P.W; free.

LOOK FOR WILD FOODS—Walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 5/7, Cunningham Park, Queens. 5/8, Marine Park, Brooklyn.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): A Wetlands walk every Sun. at 1; $2 . . . **Brooklyn Botanic Garden,** 1000 Washington Ave. (718-622-4433): Sat. and Sun. at 1, through mid-November, walks highlighting seasonal flowerings and attractions; free . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): 5/7 at 3, a woodland walk, to see violets, trillium, wild ginger, and much more at the Wave Hill House; $2. 5/8 at 8 a.m., a spring bird walk, to see (we're told) blackburnian warblers; $2. A greenhouse-and-garden walk, every Sun. at 2:15; free.

SPORTS

BASEBALL—Yankees, Yankee Stadium, 161st St. and River Ave., Bronx (293-4300). 5/10 at 7:30: vs. Chicago; 5/11 at 7:30: vs. Chicago. $7.50-$11 . . .**Mets,** Shea Stadium, 126th St. and Roosevelt Ave., Queens (718-507-6387). 5/2 at 7:35: vs. Atlanta; 5/3 at 7:35: vs. Atlanta; 5/4 at 7:35: vs. Houston; 5/5 at 7:35: vs. Houston; 5/6 at 7:35: vs. Cincinnati; 5/7 at 1:35: vs. Cincinnati; 5/8 at 1:35: vs. Cincinnati. $6–$11.

TENNIS—Tournament of Champions, 4/30–5/8, West Side Tennis Club, 1 Tennis Place, Forest Hills, Queens (718-268-2300). Over 125 of the world's top men players including John McEnroe, Stefan Edberg, Jimmy Connors, and Brad Gilbert compete for this $677,500 prize. Grand Masters Doubles Invitees include: Rod Laver, Roy Emerson, Ken Rosewall, Marty Riessen, Andres Giameno, others. 4/30–5/2: Grand Masters Doubles Invitational; 5/2–5/8: Main-draw action, day and evening sessions; 5/7: Singles and Doubles Semifinals; 5/8: Singles and Doubles Finals. $12–$28.

BASKETBALL—National Basketball Association playoffs, Madison Square Garden (563-8300). **Knicks** vs. Boston (best of five). 5/4 at 8; 5/6 at 8:30 (if necessary). $55–$70.

STEPS—L'eggs 5K Tune-up, 5/8 at 10:30 a.m. Women of all ages and paces are expected to compete in this 3.1-mile race, which begins and ends in Central Park, on the West Drive near Tavern on the Green (860-4455). $7 . . .**Little L'eggs Run,** 5/8 at 10 a.m. Girls 2–6 are expected to participate in ¼-mile run. $1.

ARENA FOOTBALL—New York Knights. First of six regular season games for 1988. 5/9 at 7:30: vs. Detroit Drive. Madison Square Garden (563-8300). $10–$18.

HORSE RACING—Aqueduct, through May (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 5/7, Carter Hdcp.; 5/8, Comely; 5/9, Kingston (NYB).

CHILDREN

DANCING THE NEW STORIES—One hundred National Dance Institute artists will participate in a music and dance celebration of American composers, choreographers, and authors, directed by Jacques D'Amboise. 5/10 at 10:30 a.m. and noon. Alice Tully Hall, 140 W. 65th St. (877-1800). $8 (reserve).

THE BIG APPLE CIRCUS—Arabian stallions, The Dancing Gauchos, and a mystical genie are all part of *1001 Nights at the Circus.* 5/4, 5/5, 5/6 at 11 a.m and 7:30; 5/7, 5/8 at 12:30 and 4. Cunningham Park, Union Turnpike and Francis Lewis Blvd., Queens (212-391-0760). $9–$15.

YOU'RE A GOOD MAN, CHARLIE BROWN—The Charles Schulz musical adapted by Clark Gesner, and performed by the Chameleon Players. 5/5, 5/6 at 8; 5/7 at 2 and 8; 5/8 at 2 and 7. Actor's Outlet Theatre, 120 W. 28th St. (563-5543). $6–$10 (reserve).

PRE-MOTHER'S DAY CELEBRATION—Make a special Mother's Day greeting card, meet Hello Kitty and Ro Bear, and receive free balloons and lollipops; also, try and guess the number of jellybeans in a beach bag and win a gift basket. 5/7, noon–2. F.A.O. Schwarz, 767 Fifth Ave. at 58th St. (644-9400). Free.

A CLOSER LOOK: EYE OF THE NEEDLE—A family workshop in which clothing styles of the centuries will be examined through paintings, prints, and clothing artifacts. 5/7 at 2, Museum of the City of New York, Museum Auditorium, Fifth Ave. at 103rd St. (534-1672 ext. 206). Nonmembers $1; adults $3.

FAMILY FUN RUN—The Grace Church School (see Fairs and Festivals, above) will sponsor this fourth annual run with races for children ages 4 and up as well as a special race for adults; prizes and T-shirts will be awarded. 5/7, 9 a.m.–10:30 a.m. Washington Square Arch, Fifth Avenue and Waverly (475-5609). $3; adults, $5 (register 5/7 at 8:30 a.m. at the Arch or preregister by phone).

MICRO-MARATHON—All children, toddlers to 12-year-olds, are invited to participate in this non-competitive run. Exercise, fun, and prizes are guaranteed for all. 5/7 at 11 a.m. Riverside Park Track at 72nd St. by the river (877-0684). $4.

SPRING INTO FITNESS—Children under 12 months can participate in a Baby Olympics, highlighted by a "Weebok Welay Wace," judged by actress Andrea McArdle. 5/6 at 11 a.m. The Market at Citicorp Center, 53rd St. and Lexington Ave. (559-2330). Free.

ADVENTURES IN STAR WORLDS—Take a thrilling spaceship adventure beyond the stars with the Puppetworks. Every Sun. through 5/15 at 1 and 3. The Puppetworks Theatre, 287 Third Ave., Park Slope, Brooklyn (718-834-1828). $3.75. Reserve.

JACK AND THE BEANSTALK—A musical version of the classic tale directed by Bill Wheeler. 5/7, 5/8 at 1. Wings Theatre, 112 Charlton St. at Greenwich St. (645-9630). $5.

MERMAIDS—The Hans Christian Andersen story set to music with dance and puppetry. Saturday, 5/7; Sunday, 5/8; all performances at 1 and 3:30. Hartley House Theatre, 413 W. 46th (666-1716). $5 (reserve).

STORY HOUR—Children, ages 4–8 can enjoy at special story hour. 5/5 at 4. Books of Wonder, 132 Seventh Ave. at 18th St. (989-3270). Free.

STORY HOUR—A variety of stories and tales. Every Sun. at 11 a.m. Eeyore's Bookstore West, 2212 Broadway between 78th and 79th Sts. (362-0634). Free.

PETER PAN—A musical fantasy based on the classic fairy tale. 5/7 at 1 and 3:30. Fantasy Playhouse, 317 Merrick Rd., Lynbrook, N.Y. (516-599-1982). $5 (reserve).

PUPPET SHOW—*The Bear Frolics,* a puppet presentation by Hello Puppets of Moscow. 5/7 and 5/8 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (369-8890). $3 (reserve).

STORY HOUR—Listen to stories, then have cookies and milk. Every Sat. at 11 a.m. Hudson Street Papers, 234 Third Ave. (529-9748). Free.

SPECIAL EXHIBITS—Goldome Money Collection—A 70-piece exhibit that tells the behind-the-scenes story about paper money--how it once looked, why it changed, and what people thought about it when it was first introduced. Included in this rare collection is a $5 silver certificate, a Grover Cleveland $1,000 bill, a buffalo note, a legal tender note, fractional currency, and a $20 technicolor gold certificate; also, see 14 authentic presidential autographs from George Washington to Jimmy Carter and take a short-but-tricky trivia quiz accompanying the exhibit. Mon.–Fri., 9 a.m.–5, 5/2–5/31. Federal Hall National Memorial Museum, Entrance Hall, 26 Wall St. (264-8711). Free . . . **Changing Times**—An exhibit of 30 paintings and drawings, by children ages 6–17 from 29 different countries encompassing North and South America, Europe, Africa, the Middle East, and the Far East. Thu., at 10 a.m.; Thu.–Sat. at 7; Sun. at 2, 4/28–5/22; also, by appointment. The New Theatre of Brooklyn, Inc., 465 Dean St., Brooklyn (718-230-3366).

LONG RUNNERS—Mostly Magic: Special performance with magician Bob McAllister of *Wonderama* and *Kids Are People Too.* Sat., 5/7, 5/14, and 5/21 at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3; *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $4 . . . **The Little People's Theater Company:** Every Sat. and Sun. through 6/19; at 1:30: *Three Little Pigs;* at 3: *Red Riding Hood.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve) . . . **The Party Center:** Every Sat. and Sun. at 1: *Cinderella,* plus a sing-along program; performed by the Papageno Puppet Theatre at West Side YMCA, 5 W. 63rd St. (874-3297). $6 (reserve) . . . **New Media Repertory Company:** Every Sat. at 3, through 6/4: *Alfred the Dragon;* a children's show with participation. New Media Repertory Co., 512 E. 80th St. (734-5195). $4; adults, $4.50.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 5/7, 1–2:30: "Join the Weed Team"—Come pull for the Park in a weed tug-of-war. Free (reserve). . .**The Dairy:** 64th St., mid-Park (397-3165). 5/8, 1:30–3: "Mother, May I?"—Make Mother's Day baskets using a variety of materials. Free (reserve).

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 5/7 and 5/8: "Puppets, Movement, and You"—Using the marionette string technique, make puppets that move; 5/8: "Mother's Day Workshop"—An extra workshop to honor mothers around the world (call for times).Hours: Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 5/5 at 3:15: "More Than Movies"; at 3:30: "Greenhouse Opening!"; 5/7 at 2: "Joyful Noise Gospel Hour"; 5/8 at 12:45: "Doctor Dimnesion's Amazing Feats"; at 3:15: "Flower Sun Prints"; 5/9 at 3:15: "Greenhouse Treasure Hunt." Hours: Mon., and Wed.–Fri., 2–5; Sat., Sun., and 10 a.m.–5. Donation.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). 5/7, 5/8 at 2 and 3: "Mapping Our World"—Follows the evolution of mapmaking from an art to a science. Free (with admission). Hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000, ext. 231). Special Film Program, 5/7 at 3 in the third floor lecture hall: "Japanese Tales"—See the films *The Stonecutter, Wave-A Japanese Folktale,* and *Skinny and Fatty.* $3; $2, seniors; $1, students. Hours: 10 a.m.–5, daily. Closed, Tues. Adults, $3; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor 1000 Richmond Terr. (718-273-2060). 5/8 at 2: "Mother's Day Workshop"—Decorate flower pots with lace and ribbon as a present for mom; also, mothers can tour the galleries free of charge in honor of their special day; Special Exhibit opening, 5/7: "What If You Couldn't?"—An exhibit that creates an environment in which the non-disabled public can learn more about the feelings of those with disabilities. The exhibit is divided into six stations including visual impairments, auditory impairments, physical handicaps learning disabilities, emotional disturbances, and mental retardation. Hours: Wed.–Fri., 1–4; Sat.–Sun., 11 a.m.–5. $2.

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

THE BITTER END—149 Bleecker St. (673-7030). 5/4: Tracy Chapman. 5/5: Fallout; The Lodge. 5/6: Big Planet; The Stand. 5/7: The Rooms; The Crows. 5/8: Jeff Golub and Low Profile. 5/9: Dirty Birdies Jug Band. 5/10: Margaret Dorn; Comedy Night. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 5/8: Eddie Daniels Quartet featuring Roger Kellaway plus Kevin Eubanks Quintet with Onaje Allan Gumbs, Victor Baily, Mark Ledford, and Gene Jackson. 5/9: Errol Parker All-Stars. 5/10-15: Freddie Hubbard. "After Hours ..." the Dan Harper Quartet play Tue.-Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 5/5-7: The Smithereens. 5/9: John Hartford; Riders in the Sky. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 5/7: Hank Jones with Ray Drummond. 5/8: Nils Lan Doky with Ray Drummond. 5/9-14: Randy Weston with Jamil Nasser. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 5/8: Irene Reid. 5/9: Hamiet Bluiett Telepathic Big Band. 5/10-15: The Steve Turre/John Blake Sextet with Gerri Allen. Tue.-Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Every Fri. from 7-11: Sol Yaged and his Jazz All-Stars. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 5/6: Greg Ryan hosts Ballad Night with Marybeth Lahr, Jim Hawkins and Josephine McNamara. 5/7: Jack Coen, Mike Preston, Dessie Groarke. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 5/8: Phil Woods Little Big Band. 5/9: Les Paul Trio. 5/10-15: Susannah McCorkle. Shows Tue., Wed. and Sun. at 8 and 10; Thu. at 8 and 11; Fri.-Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant. Through 5/7: Jazz-pianist Tommy Flanagan. 5/10-13: Judy Carmichael. Sets Thu.-Sat. at 9. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.-Sat. from 7:30-12:30 a.m., in addition, from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4-9, and Mon. 7:30-12:30 a.m. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 5/4, 11: STUFF II featuring Gordon Edwards with special guest Jocelyn Brown. 5/5: The Big Ifs; Dug Rock. 5/6: Cliff Knight; Unda Cova. 5/7: Blame Our Parents. 5/8: Bernard Grobman; Max Greene. 5/9: Midnight Jam with Andy Rosen. 5/10: Steal Embrace; Jim Ryder. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.-Sat. from 9:30, Sun.-Mon. from 9. Through 5/7: Pianist John Colliani, Jr. with Bob Fields on bass. 5/8, 9: Pianist Harry Connick, Jr. 5/10-14: Pianist John Bunch with Phil Flanigan on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 5/4: Gabriel Yacub; Joshua Fried and Linda Fisher. 5/5: Andrew Cyrille and Chico Freeman Duet; Gunter Hampell Group; Maria Excomunicata. 5/6, 7: Ronald Shannon Jackson-Decoding Society. 5/8: Tim Hill; Roger Manning and Elliott Murphy. 5/9: Karl Berger Group. 5/10: Marx's Brothers; Mark Ellias and Mark Dresser Duo; Vincent Chancey Quartet. **No credit cards.**

MANILA—31 W. 21st St. (627-5558). Philippine restaurant with Enriquez "The Wildman" and his group featuring Kennwood Dennard, Alex Blake and Gerry Gonzales, every Tue.-Thu. from 10-2 a.m., Fri.-Sat. 10-3 a.m. **AE, DC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 5/7: Singer Julie Wilson in *Julie Wilson Sings Jule Styne*. Shows Tue.-Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 5/4: Total Eclipse. 5/5: Second Sight. 5/6, 7: Robben Ford. **AE, CB, DC, MC.**

RAKEL—231 Varick St. (929-1630). French restaurant. Jazz-pianist John Raney plays every Mon.-Tue. from 9-midnight. Pianist Skip Weinstock takes over on Wed. from 7-midnight and David Phillips/Skip Weinstock Trio play every Thu. 9-midnight, Fri.-Sat. from 10-1 a.m. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Sean Mahoney and his Crazy Rhythms. Fri.: Cathy Chamberlain and her All Star Dixieland Group. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Combo. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 5/4: Queen Ida; Casselberrry-Dupree. 5/5: The Alarm with special guest Face to Face. 5/6: The Fall; Soul Asylum; Luxuria. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 5/4: Hellhounds. 5/5: Jimi J and the X-Ray. 5/6: Rock-Ola with Jon Paris. 5/7: BAC with Tony Bruno. 5/8: The Worms. 5/9: The Rookies. 5/10: The Bleeckers. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. Through 5/8: David Murray Octet with Craig Harris, James Spaulding, Stanton Davis, Rasul Sadik, Dave Burrell, Wilbur Morris, and Ralph Peterson, Jr. 5/9: Gil Evans' Orchestra. 5/10-15: Charlie Haden's Quartet West. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 5/6, 7: Dakota Staton sings *The Great Love Songs of Gladys Shelley*. 5/11-14: Dorothy Donegan. Shows Wed. at 9, Thu. at 9 and 11, Fri.-Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 5/4: The Empire State Soul Club. 5/5: Static Cling; Tonebenders. 5/6, 7: Louis Meyers Blues Band. 5/8: Clovis Noches; The Zealots; George Breakfast. 5/10: The Clan; Boiled in Lead. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 5/6, 7: Olatunji and His Drums of Passion and Women of the Calabash. 5/9: "Salsa Meets Jazz" with Oscar D'Leon and his Orchestra; Jose Alberto "El Canario" and his orchestra with guest soloist singer-composer Jon Hendricks. **Terrace:** Through 5/8: Pianist Harold Mabern with Jamil Nasser on bass. 5/10-22: Pianist Kenny Barron with Larry Ridley on bass. Tue.-Thu. and Sun. from 10-2 a.m., Fri.-Sat. to 3 a.m. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 5/8: The Mingus Dynasty. 5/9: Mel Lewis and the Jazz Orchestra. 5/10-15: The Larry Coryell Quartet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 5/4-8: Pete Yellin Quartet with Troy Redus, John MacNelly and Calvin Hill. 5/9: Comedy Out of Control with Steve Solis, Jedda Jones and others. 5/10: Lucien Nocelli Quartet. Jazz, Tue.-Sun. from 9. **MC, V.**

T.G. WHITNEY'S—244 East 53rd St. (888-5772). New american restaurant with Kitt Moran/Mike Moran Trio every Sat. from 9:30-1:30 a.m. and Sun. from 8:30 -12:30 a.m. **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 5/7: Pianist Dick Kat with Ruby Braff on cornet and Michael Moore on bass. 5/8: Guitarist Gene Bertoncini with Michael Moore. 5/9-14: Pianist John Campbell with Michael Moore. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.-Thu. 11:30 a.m.-3 a.m., Fri. 11:30 a.m.-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th-49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 5/4: Comedian Richard Belzer. 5/5-8: Comedian Bobby Collins. 5/10, 11: Jackie "The Jokeman" Martling. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

CHINA CHALET—47 Broadway (943-4380). 5/4: "Comedy Break in the Wall Street Week" featuring Tim "Andre" Davis, Eddie Stanley, Marjorie Levine, Elizabeth Cassidy, and Lucy Mannix. Showtime 7 p.m. **AE, CB, DC, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st-82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.-Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 9 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 5/8: Comedians Marci Rose, Richie Minervini, Jim David, Barry Weintraub, Danny Curtis, and Mike Eagan, Sun.-Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. 5/9-15: Peter Fogel, Scott Bruce, Barry Weintraub, Danny Curtis, and Mike Eagan. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.-Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR —60 E. 54th St., in the Elysee Ho-

SOLUTIONS TO LAST WEEK'S PUZZLES

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tel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 5/4: Comedian Bob Markwood and magician Imam. 5/5: Bob Markwood and magician Torkova. 5/6, 7: Comedian Rob Weinstein and magician Bob McAllister. 5/10: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 5/5: Billy Jaye, Brian Regan, Ed Feldman, Dwayne Cunningham, Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 7:30, 9:30 and midnight. 5/10–15: Allan Havey, Dean Edelson, Karen Loshborough. **AE, MC, V.**

DANCING

CLUB EL MOROCCO—307 E. 54th St. (750-1500). Blue and white zebra stripes, palm trees and starlit ceiling make a unique ambiance for dinner and dancing to the El Morocco Orchestra, every Tue.–Sat. from 7–4 a.m. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thu. 7–midnight, Fri.–Sat. from 8. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 6/12: Mike Cerrati Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 5/4, 5: Eddie Palmieri. 5/10: Jubidee. 5/12: Yomo Toro. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Jay Leonhart. Through 5/14, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11: Rita McKenzie in *Call Me Ethel.* **AE, MC, V.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 5/4: Singer Baronne; singer Doug Bradford. 5/5: Singer Alice Hedberg; comedienne C.J. Critt. 5/6: Singer Darrell Johnson; singer Ricky Ritzel. 5/7: JQ and The Bandits; singer Denis Hyland. 5/8: Blier, Chandler, and Rose; Groudlings East -comedy group. 5/9: Comedienne Sara Cytron; singer Gerta Gruen. 5/10: Singer Kathy Kelleher; comedians Steve Bird and Joe Montaperto. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. Every Mon.–Wed. from 7–10: Singer-pianist Larry King. 5/5: Michelle Mason; Nina Murano. 5/7: Wayne Sherwood; Nina Murano. 5/9: Joe Roccisano Trio. 5/10: The Astons Duo. **AE, CB, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 5/4: Susan Bunn - Rick Siegel Duo. 5/5, 6: Julienne Marie Scanlon with pianist Wes McAfee and John Loehrke on bass. 5/7: Dale Chandler with pianist Al Bundy and Jamel Chisholm on saxophone. 5/9: Dick Sudhalter. 5/10: Mike Stone presents *Lance Lamour* with pianist Jeff Klitz. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite*, musical review featuring Stephen Berger, Suzanne Blakeslee, David Edwards, Barbara Marineau, Thu.–Fri. and Mon. at 8, Sat. at 7 and 10, Sun. at 5:30 and 8. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Montgomery, Plant and Stritch with *Make This City Ours Tonight,* Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 7/2: Bobby Short returns with Robbie Scott on drums and Beverly Peer on bass, every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (765-4989) **Cafe Skylight:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Buck Buchholz plays Tue.–Thu. from 8:30–12:30 a.m. Every Fri. and Sat. from 9–1 a.m., dance the night away to the Peter Valentine Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Tue.–Sun. from 5–9, Mon. 5–1 a.m., followed by The Eddie Moore Jazz Trio, Tue.–Sun. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Edward Tone Trio, Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **Oak Room:** Singer-pianist Ann Hampton Callaway, Tue.–Sat. 10–12:30 a.m. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through May: Billy Kirsch and Bucky Calabrese, Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS–SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7–1 a.m. Pianist-singer Bob Wetherbee plays Mon.–-Fri. from 5:30–11:30. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Roberts plays Tue.–-Sat. from 7–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar. 5/8, 15: *The News in Revue* starring Jon Delfin. Nightly at 8. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 5/5: Greta; Lina Koutrakos. 5/6: Nancy LaMott; Bruce Hopkins. 5/7: Randa McNamara. 5/8, 15 at 8: La Gran Scena Opera Co presents Vera Galupe-Borszkh Second Annual Farewell Recitals. 5/9: Ron Perkov. 5/10: Helen Hughes; Stuart Marland. **No credit cards.**

GIORDANO—409 W. 39th St. (947-9811). Italian restaurant/piano bar featuring Daniel Nye at the piano every Tue.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing jazz favorites and requests every Wed., Thu. and Sat., Clint Hayes takes over on Mon, Tue. and Fri., and Marcy Stein on Sun. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon., Wed., Thu.: Andy Monroe. Tue.: Bonnie Macleod. Fri.: Buck Buckholz. Sat.: Kurt Whiting. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., May 4

3:00/WNCN—Rodrigo: *Fantasia para un Gentilhombre;* **J. Stamitz:** Orchestral Tri in A, Op. 1, No. 2; **Foote:** *A Night Piece.*

4:00/WNCN—Liszt: *Légendes:* "St. François d'Assisse"; **Schumann:** Fantasiestücke for Clarinet and Piano, Op. 73.

WNYC—Corigliano: *Voyage.*

WQXR-AM/FM—Mendelssohn: *Calm Sea and Prosperous Voyage:* Ov., Op. 27.

5:00/WNCN—F. and C. Doppler: *Rigoletto fantaisie,* Op. 38; **Butterworth:** *A Shropshire Lad.*

6:00/WNCN—Albicastro: Con. a Quattro in b, Op. 7, No. 7; **Suppé:** *Poet and Peasant:* Ov.

7:30/WNYC—St. Paul Chamber Orchestra. Enrique Deimecke, conductor. **Strum:** Cto. for Bassoon; **Macy:** *Twigs;* **Larsen:** *Pinions;* **Goldstaub:** *I Am Prospero.*

8:00/WNCN—Mendelssohn: "Fair Melussina" Ov., Op. 32; **Fux:** Ov. for Strings and Continuo in C.

8:05/WQXR-AM/FM—Pergolesi: Concertino No. 6 in E-Flat; **Stravinsky:** *Pulcinella.*

9:00/WNCN—Bach: Cantata, "Ich Stehe mit einem Fuss in Grabe"; **Beethoven:** Cto. for Piano No. 1 in C, Op. 15; **Handel:** *Leçons:* Petite Suite in B-Flat.

9:05/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

9:30/WNYC—Corigliano: *Voyage;* **Perle:** Concertino.

Thur., May 5

3:00/WNCN—Beethoven: Sonata for Piano No. 14 in C-Sharp, Op. 27, No. 2, "Moonlight"; **Bononcini:** Divertimento da Camera in a.

4:00/WNCN—Lalo: Fantaisie-Ballet for Violin and Orch.; **Liszt:** Fantasia on Beethoven's *Ruins of Athens;* **A. Marcello:** *La Cetra:* Cto. Grosso No. 3 in b.

WNYC—Svendsen: Octet.

WQXR-AM/FM—Elgar: Serenade in e for Strings; **L. Mozart:** Trumpet Cto. in D.

5:00/WNCN—Danzi: Woodwind Qt. in B-Flat, Op. 56, No. 1; **Dukas:** *The Sorcerer's Apprentice.*

6:00/WNCN—Ravel: *La Valse;* **Mozart:** *German Dances.*

7:30/WNYC—Mozart: Sonata in C; **Beethoven:** Sonata in A, Op. 30, No. 1; **Feldman:** *Spring of Chosroes.*

8:00/WNCN—Poulenc: *Les Biches;* **Beethoven:** Sonata for Cello and Piano No. 4 in C, Op. 102, No. 1.

8:05/WQXR-AM/FM—Saint-Saëns: Piano Cto. No. 2 in g; **Rachmaninoff:** Rhapsody in a Theme of Paganini.

9:00/WNCN—"Carnegie Hall Tonight." John Rubinstein, host; violinist Isaac Stern. **Brahms:** Sextet for Strings in B-Flat, Op. 18.

9:30/WNYC—Dvorak: Sextet; **Foote:** Nocturne and Scherzo; **Beach:** *Les Reves de Columbine.*

Fri., May 6

3:00/WNCN—Spohr: Concertante for Harp, Violin, and Orch. in G; **Liszt:** Fantasia on Hungarian Folk Tunes; **Geminiani:** Cto. Grosso in g, Op. 3, No. 2.

4:00/WNCN—Ravel: Introduction and Allegro; **Beethoven:** "Consecration of the House" Ov., Op. 124.

WNYC—Macero: *Jamboree.*

WQXR-AM/FM—Smetana: *My Country:* "The Moldau"; **Bach:** Brandenburg Cto. No. 3 in G.

5:00/WNCN—Sinding: Suite for Violin in a, Op. 10; **Vivaldi:** Cto. for Lute and Strings in D.

6:00/WNCN—W. F. Bach: Duo for Two Flutes No. 4 in F; **Brahms:** Scherzo in E-Flat, Op. 4.

7:30/WNYC—"The Opera Box."

8:05/WQXR-AM/FM—Tchaikovsky: Variation on a Rococo Theme; **Mozart:** Piano Cto. No. 8 in C.

9:00/WNCN—Beethoven: Qt. No. 14 in C-Sharp, Op. 131; **Copland:** *Scherzo Humoristique:* "The Cat and the Mouse"; **J. C. Bach:** Sym. in B-Flat, Op. 3, No. 4.

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra. Michael Tilson Thomas, conductor. **Copland:** *Appalachian Spring;* **Gershwin:** Second Rhapsody; **Bartok:** Cto. for Orch.

Sat., May 7

10:00 a.m./WNCN—Various: Dance Music From 16th-Century England; **Saint-Saëns:** *Polonaise,* Op. 77.

WNYC—Vivaldi: Cto. No. 1; **Clementi:** Sym. No. 3; **Beethoven:** Piano Sonata No. 17.

10:04 a.m./WQXR-AM/FM—Handel: *Agrippina:* Ov.; **Prokofiev:** Classical Sym.

11:00 a.m./WNCN—Beethoven: Qt. No. 3 in D, Op. 18, No. 3; **Bach:** Sonata for Flute and Harpsichord No. 1 in b.

11:04 a.m./WQXR-AM/FM—Paine: *Oedipus Tyrannus:* Prelude; **Respighi:** *The Pines of Rome.*

11:10 a.m./WNYC—Massenet/Lucas: *Manon Ballet:* Act 1.

12:00/WNCN—Handel: *Royal Fireworks Music;* **Beethoven:** Sonata for Piano No. 10 in G, Op. 14, No. 2.

WNYC—Dvorak: String Qt., Op. 96; **Miaskovsky:** Sym. No. 7.

12:05/WQXR-AM/FM—The Long Island Philharmonic.

1:00/WNCN—R. Strauss: *Don Quixote,* Op. 35; **Purcell:** Sonata for Violin and Continuo No. 6 in g.

WNYC—Barber: Piano Cto.; **Zwilich:** Sym. No. 1.

1:04/WQXR-AM/FM—Reinecke: Flute Cto. in D.

5:00/WNCN—Ibert: Cto. for Flute; **Weber:** Concertino for Horn in e, Op. 45.

5:04/WQXR-AM/FM—Mouret: Second Suite; **Rodrigo:** Three Spanish Pieces.

6:00/WNCN—Krommer: Cto. for Clarinet in E-Flat, Op. 36; **Wagner:** *Faust:* Ov.

8:00/WNCN—"Live From Lincoln Center." The American Ballet Theatre Orchestra. **Prokofiev:** *Romeo and Juliet.*

8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. **Mussorgsky:** *A Night on Bear Mountain;* **Trojan:** Variations for Orch.; **Schumann:** Sym. No. 4 in d, Op. 120.

Sun., May 8

10:00 a.m./WNCN—"Classic Guitar." **Sor:** Fantaisie, Op. 7; **Vivaldi:** Cto. for Guitar in D; **Boccherini:** Guitar Qnt. in d.

WNYC—Saint-Saëns: *Le Rouet d'Omphale;* **Mendelssohn:** Sym. No. 4, "Italian"; **Stravinsky:** 3 Pieces for Clarinet.

11:00 a.m./WNCN—Dvorák: Suite in A, Op. 98; **Granados:** Spanish Dances, Op. 37, Nos. 5 and 7.

WNYC—Brahms: Handel Variations.

12:00/WNCN—A. Salieri: *La Follia di Spagna;* **Mozart:** Divertimento in B-Flat, No. 2; **Schubert:** Impromptu in f, Op. 142.

1:00/WNCN—Chicago Symphony Orchestra. Christopher Hogwood, conductor; trombonist Charles Vernon. **Villa-Lobos:** *Bachianas Brasileiras:* No. 2; **Martinu:** *Tre Ricercari;* **Schumann:** Sym. No. 4 in d.

WNYC—Dvorak: String Qt. in F, Op. 96, "American"; **Strauss:** Violin Sonata in E-Flat, Op. 18.

1:04/WQXR-AM/FM—Walton: Sym. No. 1 in B-Flat; **Brahms:** 4 Piano Pieces, Op. 119.

3:00/WNCN—Boccherini: Oboe Qnt. in E-Flat, Op. 45, No. 5; **Verdi:** *Macbeth;* **Schumann:** Fantasiestücke for Clarinet and Piano, Op. 73.

3:04/WQXR-AM/FM—The New York Philharmonic. Erich Leinsdorf, conductor. **Haydn:** *The Seasons.*

4:00/WNCN—Chopin: Scherzo No. 2 in B-Flat, Op. 31; **Bridge:** *There is a Willow Grows Aslant a Brook.*

5:00/WNCN—Bach: Cto. for Flute, Violin, and Harpsichord in a; **Albéniz:** *Rapsodia espagñola.*

6:00/WNCN—Rossini: Theme and Variations for Clarinet and Orch.; **Copland:** *Danzón Cubano.*

8:00/WNCN—L. Mozart: Cto. for Trumpet in D; **Rossini:** *Tancredi:* Ov.

8:05/WQXR-AM/FM—"Metropolitan Life Opera House." **Verdi:** *I Lombardi* (Sass, Lamberti, Kovats, Hungarian State Opera Orch./Gardelli).

9:00/WNCN—Brooklyn Philharmonic Orchestra. Lukas Foss, conductor. **Bolcom:** *Songs of Experience:* Part II.

Mon., May 9

3:00/WNCN—Bloch: *Schelomo;* **Handel:** *Ariodante:* "Ballet Music."

4:00/WNCN—Bach: Cto. for 4 Harpsichords in a; **Chopin:** Mazurkas, Op. 59; **Bach:** Fantasy and Ricercare in c.

WNYC—Dorak: Sym. No. 3.

5:00/WNCN—Goldmark: "In Italy" Ov., Op. 49; **Geminiani:** Cto. Grosso in D, Op. 7, No. 1.

6:00/WNCN—Vivaldi: Cto. for Recorder in a; **Mendelssohn:** Fantasies, Op. 16; **Bantock:** *The Pierrot of the Minute.*

7:30/WNYC—Sessions: Rhapsody for Orch.; **Schoenberg:** *Verkarte Nacht:* Op. 4; **Bourland:** 3 Magic Places.

9:00/WNCN—Albéniz: *Iberia;* **Vivaldi:** *Il Giustino:* Ov.

Tue., May 10

3:00/WNCN—Gade: Sym. No. 4 in B-Flat, Op. 20; **Handel:** Cto. for Organ No. 13 in F, "The Cuckoo and the Nightingale."

4:00/WNCN—Wagner: *Parsifal;* **Verdi:** *Macbeth:* "Ballet Music."

WNYC—Bizet/Shchedrin: *Carmen:* Ballet.

5:00/WNCN—Mendelssohn: Capriccio Brillante for Piano and Orch. in b, Op. 22; **Haydn:** Trio No. 3 in G, "London."

6:00/WNCN—Vivaldi: Cto. for Violin in A, Op. 4, No. 5; **Vaughan Williams:** Serenade to Music; **Haydn:** Sonata for Piano No. 50 in d.

7:00/WNCN—Prokofiev: "Lieutenant Kijé" Suite, Op. 60; **Haydn:** Sonata for Piano No. 13 in G.

7:30/WNYC—The New Jersey Symphony Orchestra. Hugh Wolff, conductor. **Mozart:** *Idomeneo:* Ov.; Cto. Aria for Violin.

9:00/WNCN—Handel: Sonata for Harpsichord in g; **Tchaikovsky:** Sym. No. 2 in c, Op. 17, "Little Russian."

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Hugh Wolff, conductor; violinist Joshua Bell. **Capanna:** Reliquaries for Soprano and Chamber Orch.; **Ravel:** *Trois poemes de Stephane Mallarme.*

TELEVISION
LISTINGS

COMPILED BY TONY COOK

Weekdays, MAY 4–6 and 9–10

2 **WCBS**
975-4321
4 **WNBC**
664-4444
5 **WNYW**
535-1000
7 **WABC**
887-7777
9 **WWOR**
(201) 330-2153
11 **WPIX**
949-1100
13 **WNET**
560-2000
21 **WLIW**
(516) 454-8866
31 **WNYC**
669-7800
H **HBO**
512-1208
M **CINEMAX**
512-1208
N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
2 *Business This Morning*
4 News
5 *Saber Rider*
7 *World News*
9 *Romper Room*
11 Wed.: *Open Mind.* Public Affairs.
Thu.: *Aprenda Ingles*
Fri.: *Watch on Washington*
Mon.: *Insight*
Tue.: *Carrascolendas*
13 *Growing a Business*
H Thu.: **Movie:** *The Peanut Butter Solution*
Fri.: *In Search of the Wow Wow*
Tue.: *Survival Series*
M Tue.: **Movie:** *Getting Physical*
S Thu.: **Movie:** *The Gods Must Be Crazy*
Fri.: **Movie:** *Just Between Friends*

6:30 a.m.
2 News
4 *Before Hours*
5 *He-Man*
9 *Zoobilee Zoo*
11 *Smurfs*
13 *New Jersey News* (except Mon.)
Mon.: *Body Watch*
H Mon.: *A Friend in Deed*
M Thu.: **Movie:** *Gospel*
Fri.: **Movie:** *The Lady in Question*
Mon.: **Movie:** *Young Mr. Lincoln*
S Mon.: **Movie:** *Banning*
Tue.: *Scorn of Women*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
2 *This Morning*
4 *Today*
5 *Woody Woodpecker*
7 *Good Morning America*
9 *Beverly Hills Teens*
11 *Transformers*
13 *Sesame Street*
21 *Lilias, Yoga, and You*
31 *Ohayo! New York*
H Wed.: *Paddington's Birthday Bonanza*
Fri.: *Kids on Kids*
Mon.: *Kids on Kids*
Tue.: *Paddington's Birthday Bonanza*
M Wed.: *Comedy Experiment*
S Wed.: *Mom and Dad Can't Hear Me*

7:30 a.m.
5 *Flintstones*
9 *Jetsons*
11 *Jem*
21 *Homestretch*
H Wed.: *The Adventures of Tom Sawyer*
Thu.: *Seabert*
Fri.: *The Adventures of Tom Sawyer*
Mon.: *The Adventures of Tom Sawyer*
Tue.: *Seabert*
M Wed.: **Movie:** *Come Back, Little Sheba*
Tue.: **Movie:** *Captain Pirate*
S Tue.: **Movie:** *Return of the Jedi*

8:00 a.m.
5 *Bugs and Porky*
9 *Bugs Bunny*
11 *Bionic Six*
13 Wed.–Fri.: *Shalom Sesame*
Mon., Tue.: *Captain Kangaroo*
21 *Sesame Street*
H Wed.: **Movie:** *Reunion at Fairborough*
Thu.: **Movie:** *Three Amigos!*
Fri.: **Movie:** *As Summer Dies*
Mon.: **Movie:** *Every Time We Say Goodbye*
Tue.: **Movie:** *American Anthem*
M Thu.: **Movie:** *Only Angels Have Wings*
Fri.: **Movie:** *Desk Set*
S Wed.: **Movie:** *Memories Never Die*
Thu.: **Movie:** *Shelley Duvall's Tall Tales & Legends:* "Davy Crockett"
Fri.: *Starchaser*

8:30 a.m.
5 *My Little Pony*
9 *Dinosaucers*
11 *Teddy Ruxpin*
13 *Mister Rogers*
M Mon.: **Movie:** *Sons and Lovers*
S Mon.: **Movie:** *Gulliver's Travels*

9:00 a.m.
2 *The Judge*
4 *Geraldo*
5 *Leave It to Beaver*
7 *Morning Show*
9 *I Dream of Jeannie*
11 *Little Rascals*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Home Stretch*
M Tue.: **Movie:** *Paris When It Sizzles*

9:30 a.m.
2 *Divorce Court*
5 *I Love Lucy*
9 *Carol Burnett*
11 *The Munsters*
31 *Body Electric*
H Fri.: **Movie:** *Code Name: Emerald*
M Wed.: **Movie:** *Brighton Beach Memoirs*
S Thu.: *The Cap*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Sally Jessy Raphaël*
9 *Marcus Welby, M.D.*
11 *Twilight Zone*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *Another View*
Mon.: *All About TV*
Tue.: *Cityscope*
H Wed.: **Movie:** *Passions*
Thu.: *Phillip Marlowe, Private Eye*
Mon.: *Phillip Marlowe, Private Eye*
Tue.: **Movie:** *The Gospel According to Vic*
M Thu.: *Crazy About the Movies:* "Cary Grant"
Fri.: **Movie:** *Threesome*
S Wed.: **Movie:** *Rogue Cop*
Thu.: **Movie:** *The Train Robbers*
Fri.: **Movie:** *Heller in Pink Tights*
Mon.: **Movie:** *From Noon Till Three*
Tue.: **Movie:** *36 Hours*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Jeopardy II*
11 *Best Talk in Town*
31 Wed.: *Ask Congress*
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Globewatch*
Tue.: *State of the Arts*
M Mon.: **Movie:** *Song Without End*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *Dukes of Hazzard*
7 *Who's the Boss?*
9 *People Are Talking*
11 *White Shadow*
31 Wed.: *Business of Management*
Thu.: *All About TV*
Fri.: *How Then Shall We Live*
Mon.: *Body Pulse*
Tue.: *Broadway Magazine*
H Thu.: **Movie:** *The Gospel According to Vic*
Mon.: **Movie:** *Return of the Jedi*
M Thu.: **Movie:** *Henry V*
Tue.: **Movie:** *Desk Set*

11:15 a.m.
H Fri.: **Movie:** *The Allnighter*

11:30 a.m.
4 *Win, Lose, or Draw*
7 *Home*
31 Wed.: *Business File*
Thu.: *Adam Smith*
Mon.: *American Art Forum*
Tue.: *Body Watch*
H Tue.: **Movie:** *The Spiral Staircase*
M Wed.: **Movie:** *How Green Was My Valley*

11:35 a.m.
S Thu.: *Rock and Roll Reunion*

NOON
2 News
4 *Super Password*
5 *Starsky & Hutch*
7 *Ryan's Hope*
9 News
11 *Odd Couple*
31 Wed.: *America's Black Forum*
Thu.: *Economics U.S.A.*
Fri.: *Hometime*
Mon.: *Oil*
Tue.: *Discoveries Underwater*
H Wed.: **Movie:** *The Secret of My Success*
M Fri.: **Movie:** *Darling Lili*
S Wed.: **Movie:** *2010*
Fri.: **Movie:** *Some Kind of Wonderful*
Mon.: **Movie:** *Outside Chance*
Tue.: **Movie:** *Memories Never Die*

12:30
2 *Young and the Restless*
4 *Scrabble*
7 *Loving*
11 Wed.: **Movie:** *More American Grafitti* (1979). Candy Clark.
Thu.: **Movie:** *High Ballin'* (1978). Peter Fonda.
Fri.: **Movie:** *Dracula* (1979). Frank Langella.
Mon.: **Movie:** *Assault Force* (1980). Roger Moore.
Tue.: **Movie:** *Sherlock Holmes in New York* (1976). Roger Moore.
31 Wed.: *European Journal*
Thu.: *Personal Finances*
Fri.: *Computer Works*
H Thu.: *Tanner '88*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 *High Rollers*
31 Wed.: *Mystery!: The Black Tower*
Thu.: *Moments in Time*
Fri.: *Documentary Is*
Mon.: *Japan*
Tue.: *Masterpiece Theatre: Lord Mountbatten*
H Thu.: **Movie:** *Moonlight*
Fri.: **Movie:** *My American Cousin*
Tue.: **Movie:** *The Secret of My Success*
M Mon.: **Movie:** *The Collector*
Tue.: **Movie:** *Oh, Men! Oh, Women!*
S Thu.: **Movie:** *Tucker and the Horse Thief*

1:30
2 *Bold and the Beautiful*
9 *Love Connection*
H Mon.: **Movie:** *As Summers Die*
M Wed.: **Movie:** *The Bounty*
Thu.: **Movie:** *The Doctor Takes a Wife*

2:00
2 *As the World Turns*
4 *Another World*
5 *Thundercats*
7 *One Life to Live*
9 *Newlywed Game*
31 Wed.: *Madeleine Cooks*
Thu.: *South American Journey*
Mon.: *Mechanical Universe*
Tue.: *Playing Shakespeare*
H Wed.: **Movie:** *Funny Girl*
S Wed.: **Movie:** *Codename: Kyril Part II*
Thu.: **Movie:** *The Gods Must Be Crazy*
Fri.: **Movie:** *Lucas*
Mon.: **Movie:** *Banning*
Tue.: **Movie:** *The Trip to Bountiful*

2:30
5 *Bugs & Porky*
9 *Dating Game*
11 *Spiral Zone*
13 *French Chef* (except Mon.)
Mon.: *World Beat*
31 Wed.: *Creative Living*
Fri., Mon.: *This Old House*
H Thu.: **Movie:** *Everytime We Say Goodbye*
Fri.: **Movie:** *The Wraith*
M Fri.: **Movie:** *Seconds*
Tue.: **Movie:** *My Friend Flicka*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Dennis the Menace*
7 *General Hospital*
9 *Cannon*
11 *Ghostbusters*
13 Wed.–Fri.: *Frugal Gourmet*
Mon., Tue.: *Pizza Gourmet*
21 *Mister Rogers*
31 *Square One TV*
H Mon.: *Kids on Kids* (cc)
Tue.: **Movie:** *Under the Rainbow*
M Thu.: **Movie:** *Defence of the Realm*
Mon.: **Movie:** *Buffalo Bill*

3:30
5 *Real Ghostbusters*
11 *G.I. Joe*
13 Wed.–Fri.: *Mister Rogers*
Mon., Tue.: *Frugal Gourmet*
21 *Sesame Street*
31 *Video Music Box*
H Mon.: **Movie:** *Daffy Duck's Movie*

4:00
2 *Superior Court*
4 *Donahue*
5 *Ducktales*
7 *Oprah Winfrey Show*
9 *Barnaby Jones*
11 *Heathcliff*
13 *Sesame Street* (except Wed.)
Wed.: *Wonderworks*
H Fri.: **Movie:** *Warriors of the Wind*
M Wed.: *Comedy Experiment*
Tue.: **Movie:** *The Bounty*
S Wed.: *The Saga of the Golden Bear*

Thu.: *My Swedish*
mbshell
Fri.: *Starchaser*
Mon.: *Tucker and the*
rse Thief
Tue.: **Movie:**
ckleberry Finn

30
People's Court
Double Dare
Tom and Jerry

21 *Reading Rainbow*
31 Wed.: *Innovation*
Thu.: *The New Literacy*
Fri.: *To Your Health*
Mon.: *America Today*
Tue.: *Make Yourself at Home*
H Wed.: **Movie:** *A Challenge for Robin Hood*
Thu.: *A Friend in Deed* (cc)
M Wed.: **Movie:** *Scene of the Crime*
Thu.: **Movie:** *Lovesick* (cc)
Fri.: **Movie:** *Local Hero*
Mon.: **Movie:** *Drums Along the Mohawk*
S Thu.: *Shelley Duvall's Tall Tales & Legends:* "Davey Crockett"

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *T.J. Hooker*
11 *Little House on the Prairie*
13 Wed.–Fri.: *Shalom Sesame*
Mon., Tue.: *Mister Rogers*
21 *Sesame Street*
31 Wed.: *The Collectors*
Thu.: *Interests*
Fri.: *Kwitny Report*
Mon.: *Looking East*
Tue.: *Eye on Dance*
H Thu.: **Movie:** *Lucas*
Mon.: **Movie:** *They Still Call Me Bruce*
Tue.: *Survival Series*
S Mon.: **Movie:** *Gulliver's Travels*

5:30
2 News
5 *Too Close for Comfort*
13 *Reading Rainbow*
31 *City Comment*
S Wed.: *Mom and Dad Can't Hear Me*
Thu.: *The Cap*

5:45
31 *News From City Hall*

Weeknights, MAY 4–6 and 9–10

WED., MAY 4

00
4 7 News
Three's Company
Magnum, P.I.
Webster
Rockschool
Bodywatch: "Tough
mes for Teens." Takes
look at the teen years
d examines research
owing why teens are
ten rebellious.
Italian programming
oncludes at 8)
Movie: *Heaven Can*
ait

30
Family Ties
News
The Jeffersons
New Jersey News
Nightly Business Report
Movie: *Rappin'*
Movie: *Lucas Tanner*

00
4 5 News
Jeopardy
$100,000 Pyramid
Cheers
Nightly Business Report
Contact: Long Island

30
Wheel of Fortune
We Got It Made
Current Affair
Hollywood Squares
Barney Miller
News
MacNeil/Lehrer
World of Survival:
Beauty and the Beast."
xamines butterflies and
ettles and how they
exist.

00
Smothers Brothers
omedy Hour
Aaron's Way
Movie: *V* (1985).
rt III of V. Marc Singer.
Growing Pains
Evening Magazine
Special: *Hemingway*
988). Part II of II. Stacy
each.
Conserving America:
The Rivers." Residents
Maine, South Carolina,
d Virginia talk about
e extraordinary efforts
preserve their home
aters; narrated by
urgess Meredith.
Dark Shadows
Movie: *The Secret of*
y Success
Movie: *Brighton Beach*
emoirs
Movie: *Partisans of*
lna
Brothers

30
Head of the Class
Entertainment Tonight
13 *Metroline:* "The Development Dilemma." A studio discussion focusing on the controversial issue of balancing the need for a strong tax base with the need for affordable living.
31 *Eastenders*
S *It's Garry Shandling's Show*

9:00
2 *Jake & the Fat Man*
4 *Highway to Heaven*
7 *Hooperman*
9 *Morton Downey Show*
13 *American Playhouse: Long Day's Journey Into Night.* Jack Lemmon recreates his acclaimed Broadway performance in Eugene O'Neill's autobiographical classic about a troubled family.
21 *Creation of the Universe*
31 *Murder of a Moderate Man*
S **Movie:** *Maximum Overdrive*

9:30
7 *Just in Time*

10:00
2 *The Equalizer*
4 *St. Elsewhere*
5 News
7 *China Beach*
9 News
31 *Kwitny Report*
H *The Hitchhiker*
M **Movie:** *Burglar*

10:30
9 News
21 *Water, Birth, the Planet Earth*
31 *Broadway Magazine*
H *Young Comedians*
N *Gray Areas*

11:00
2 4 11 News
5 *M*A*S*H*
7 News
9 *The Street*
31 *Hellenic TV Network U.S.A.*
N **Movie:** *How the West Was Won*
S **Movie:** *Mrs. Barrington*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Simon & Simon*
11 *The Honeymooners*
21 *Are You Being Served?*
H **Movie:** *Wanted Dead or Alive*

11:35
2 *Adderly*

11:45
M **Movie:** *Morgan Stewart's Coming Home*

MIDNIGHT
7 **Movie:** *Blinded by the Light* (1980). Kristy McNichol.
11 *Star Trek*
13 *Declarations of Independents*
21 *Nightly Business Report*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
21 *Nova:* "Volcano!"
S **Movie:** *2010*

12:45 a.m.
2 **Movie:** *Between Two Women* (1986). Farrah Fawcett.

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:15 a.m.
M **Movie:** *9 Deaths of the Ninja*

1:20 a.m.
H **Movie:** *Lookin' to Get Out*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:40 a.m.
7 News

2:00 a.m.
4 *Wil Shriner Show*
5 *Look at Me Now*
9 *Home Shopping Overnight*
11 *Secrets of Success*

2:05 a.m.
2 News

2:10 a.m.
7 **Movie:** *Moment to Moment* (1966). Jean Seberg.

2:30 a.m.
5 **Movie:** *Banacek* (1972). George Peppard.
13 *Profiles of Nature*
S **Movie:** *Dangerously Close*

2:55 a.m.
M **Movie:** *Honey*

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Charlie Chan and the Feathered Serpent* (1948). Roland Winters.
13 *Nature*

3:10 a.m.
H **Movie:** *Stitches*

3:30 a.m.
4 *Matchmaker*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*

4:05 a.m.
S **Movie:** *Memories Never Die*

4:25 a.m.
M **Movie:** *Scarecrow*

4:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *The Avengers*
11 *Twilight Zone*
13 *The Honorable Court*

4:40 a.m.
H *The Young Comedians Reunion*

5:00 a.m.
5 *I Love Lucy*
11 *Twilight Zone*

5:30 a.m.
4 *New Wilderness*
11 News
13 *One-on One*

THU., MAY 5

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Silkscreen.* The story of the Filipino-Americans who provided cheap U.S. farm labor in the 1920s and 1930s.
21 *Bodywatch:* "The Saavy Patient." Looks at the doctor/patient relationship and offers suggestions on how to communicate with a physician.
31 Italian programming (concludes at 8)
S **Movie:** *Making Mr. Right*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
M *Crazy About the Movies:* "Cary Grant"

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*
H **Movie:** *Three Amigos!*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 **Baseball:** Mets vs. Houston (concludes at 10:30, approx.)
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Secret Alps." Features the wildlife of the Alps which has been free of man's interference for many years.
M **Movie:** *Quarterback Princess*

8:00
2 *48 Hours*
4 *Cosby Show*
5 **Movie:** *V* (1984). Part IV of V. Marc Singer.
7 *Max Headroom*
11 *Hill Street Blues*
21 *Wild America:* "River of Bears"
31 *Dark Shadows*
N **Movie:** *Floating Weeds*
S **Movie:** *A Room With a View*

8:30
4 *A Different World*
13 *Currents:* "Workfare/Welfare"
21 *This Old House*
31 *Eastenders*

9:00
2 *Simon & Simon*
4 *Cheers*
7 *Hotel*
11 **Movie:** *Conan the Destroyer* (1984). Arnold Schwarzenegger.
13 *Conserving America:* "The Rivers"
21 31 *Mystery!: The Black Tower*
H **Movie:** *Deadly Friend*
M **Movie:** *Stewardess School*

9:30
4 *Night Court*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 News
7 *Buck James*
13 *The Unquiet Death of Eli Creekmore.* An examination of child abuse through the case study of a 3-year-old boy who was beaten to death by his father after he refused to stop crying at the dinner table.
21 *The Sandbaggers*
31 *Tenko*
N **Movie:** *'Round Midnight*
S **Movie:** *P.O.W.—The Escape*

10:30
9 News
H *Tanner '88*
M **Movie:** *Hardbodies 2*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *The Street*
13 *Channel Crossings*
21 *Are You Being Served?*
31 *Hellenic TV Network U.S.A.*
H **Movie:** *Every Time We Say Goodbye*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Simon & Simon*
11 *The Honeymooners*
21 *Bless Me Father*
S *Rock and Roll Reunion*

11:35
2 *Night Heat*

MIDNIGHT
7 **Movie:** *Promise Her Anything* (1966). Warren Beatty.
11 *Star Trek*
21 *Nightly Business Report*
M **Movie:** *Pretty Kill*

12:15 a.m.
N **Movie:** *Suzy*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
21 *Creation of the Universe*

12:40 a.m.
H **Movie:** *Hot Child in the City*

12:45 a.m.
2 **Movie:** *Cartier Affair* (1986). Joan Collins.

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*
S **Movie:** *Crazy Mama*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:40 a.m.
M **Movie:** *House of 1,000 Pleasures*

2:00 a.m.
4 *Wil Shriner Show*
5 *Credit Time Bomb*
7 News
9 *Home Shopping Overnight*
11 *Secrets of Success*

2:05 a.m.
2 News

2:10 a.m.
H **Movie:** *Heat*

2:30 a.m.
5 **Movie:** *Jennifer: A Woman's Story* (1979). Elizabeth Montgomery.
7 **Movie:** *A Matter of Time* (1976). Liza Minnelli.
13 *Profiles of Nature*
S **Movie:** *Until September*

3:00 a.m.
4 *Hit Squad*
11 *Lifestyles of the Rich and Famous*
13 *Discoveries Under Water*

3:05 a.m.
M **Movie:** *Mountaintop Motel Massacre*

3:30 a.m.
4 *Matchmaker*

3:55 a.m.
H **Movie:** *Salvador*

4:00 a.m.
4 *New Record Guide*
11 **Movie:** *Charlie Chan and the Golden Eye* (1948). Roland Winters.
13 *Innovation*

4:10 a.m.
S *Tucker and the Horse Thief*

4:30 a.m.
4 *Ben Casey*
5 *Look at Me Now*
7 *The Avengers*
13 *Pride of Place*

4:40 a.m.
M **Movie:** *Bachelor Party*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *Metroline*
S *My Swedish Bombshell*

FRI., MAY 6

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Silscreen:* "The Sikhs." The Sikh community in Sacramento and their controversial tradition of arranging marriages.
21 *Bodywatch:* "The New, Sensible Workout." An examination of a more moderate approach to working out.
31 Italian programming (concludes at 8)
H **Movie:** *Under the Rainbow*
S **Movie:** *Just Between Friends*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
M **Movie:** *The Ox-Bow Incident*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 **Baseball:** Mets vs. Cincinnati (concludes at 10:30, approx.)
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "The Vanishing Monarch"

8:00
2 *Beauty and the Beast*
4 **Special:** *Unsolved Mysteries*
5 **Movie:** *V* (1984). Part V of V. Marc Singer.
7 *Perfect Strangers*
11 *Hill Street Blues*
21 *Nature:* "Tom's River." A look at a naturalist who has spent most of his life observing England's Hampshire Avon River and its inhabitants.
31 *Washington Week*
H **Movie:** *Fast Times at Ridgemont High*
M **Movie:** *Deliverance*
N **Movie:** *Femmes De Personne*
S **Movie:** *Bachelor Party*

8:30
7 *Full House*
13 *Wall $treet Week*
31 *Eastenders*

9:00
2 *Dallas*
4 *Highwayman*
7 *Mr. Belvedere*
11 **Movie:** *Fletch* (1985). Chevy Chase.
13 *Great Performances: Once in a Lifetime.* A new production of the George S. Kaufman-Moss Hart comedy about three vaudeville players seeking their fortunes in 1920s Hollywood; stars Zoe Wanamaker and Catherine Roman.
21 *Comrades:* "Pacific Outpost." Examines the lifestyle of a town council secretary whose husband minds their children and prepares the meals.
31 **Movie:** *Doctor Who*

9:30
7 *Slap Maxwell*
H **Movie:** *Valet Girls*

9:45
S *Comedy Club Network*

10:00
2 *Falcon Crest*
4 *Miami Vice*
5 News
7 *20/20*
21 *This Honorable Court.* Traces the history of the Supreme Court from its humblest beginnings, when the justices met in roadside taverns, through some of its landmark cases.
M **Movie:** *Body Double*
N **Movie:** *Swimming to Cambodia*
S *It's Garry Shandling's Show*

10:30
9 News
31 *David "Fathead" Newman.* Hear jazz/blues sax man David Newman and his band as they play special blues-oriented jazz songs.
S *Brothers*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *The Street*
13 **Movie:** *A Taste of Honey* (1962). Murray Melvin.
21 *Wall $treet Week*
31 *World TV Presents* (Chinese programming)
H **Movie:** *The Allnighter*
S *Hard Knocks*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Simon & Simon*
11 *The Honeymooners*
21 *Washington Week*
S **Movie:** *Some Kind of Wonderful*

11:35
2 **Movie:** *Chiller* (1985). Michael Beck.

MIDNIGHT
7 **Movie:** *Empire of the Ants* (1985). Joan Collins.
11 *Star Trek*
21 *Nightly Business Report*
31 *World TV Presents* (Chinese Programming)
M **Movie:** *Burglar*
N **Movie:** *Trouble in Mind*

12:30 a.m.
4 *David Letterman*
5 *9 to 5*
9 *Entertainment Tonight*
21 **Movie:** *D.O.A.* (1949). Edmond O'Brien.

12:40 a.m.
H **Movie:** *The Wraith*

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Runaway With the Rich and the Famous*
13 *Monty Python*

1:10 a.m.
S **Movie:** *Fairy Tales*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News
13 *MacNeil/Lehrer*

1:40 a.m.
7 News

1:45 a.m.
2 *Win, Lose, or Draw*
M **Movie:** *Malibu Express*

2:00 a.m.
5 *I Love Lucy*
9 *Home Shopping Overnight*
11 *Secrets of Success*

2:10 a.m.
7 **Movie:** *Wing and a Prayer* (1944). Don Ameche.
H **Movie:** *Something Wild*

2:20 a.m.
2 *Win, Lose, or Draw*

2:30 a.m.
4 News
5 **Movie:** *The Jazz Singer* (1980). Neil Diamond.
13 *Profiles of Nature*
S **Movie:** *An Officer and a Gentleman*

2:50 a.m.
2 **Movie:** *The Money* (1976). Lawrence Luckinbill.

3:00 a.m.
4 *Wil Shriner Show*
11 **Movie:** *Charlie Chan and the Shanghai Chest* (1948). Roland Winters.
13 *American Playhouse: Long Day's Journey Into Night*

3:30 a.m.
M *Comedy Experiment*

4:00 a.m.
4 *Hit Squad*
M **Movie:** *Deliverance*

4:05 a.m.
H **Movie:** *Spiker*

4:10 a.m.
7 **Movie:** *The Farmer Takes a Wife* (1953). Betty Grable.

4:30 a.m.
4 *Matchmaker*
11 *Twilight Zone*

4:40 a.m.
S **Movie:** *Lucas*

4:50 a.m.
2 *Newsmakers*
5 *I Love Lucy*

5:00 a.m.
4 *New Record Guide*
11 *U.S. Farm Report*

5:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *Greatest Sports Legends*
11 News

MON., MAY 9

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Degrassi Junior High*
21 *Bodywatch:* "Fat Stuff"
31 Italian programming (concludes at 8)

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
M **Movie:** *Love Me Tender*
S *Rock and Roll Reunion*

6:45
H *From Star Wars to Jedi*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Okefenokee Swamp"

8:00
2 *Kate & Allie*
4 *Alf*
5 **Movie:** *A Nightmare on Elm Street* (1984). John Saxon.
7 *MacGyver*
9 **Special:** *National Geographic 100th Anniversary*
11 *Hill Street Blues*
21 *Discoveries Underwater:* "Science, Slavage, or Scrap?" A discussion of whether artifacts discovered underwater should be discarded or slavaged as valuable relics.
31 *Dark Shadows*
H **Movie:** *Return of the Jedi*
M **Movie:** *Bus Stop*
N **Movie:** *River's Edge*
S **Movie:** *52 Pick-Up*

8:30
2 *Designing Women*
4 *My Two Dads*
13 *Adam Smith*
31 *Eastenders*

9:00
2 *Newhart*
4 **Movie:** *Something Is Out There* (1988). Part II of II. (1988). Joe Cortese. (Part I, Sun., 5/8 at 9 p.m.)
7 **Movie:** *The Bourne Identity* (1987). Part II of II. Richard Chamberlain. (Part I, Sun., 5/8 at 9 p.m.)
11 **Movie:** *Invasion U.S.A.* (1985). Chuck Norris.
13 *This Honorable Court*
21 *Palace of Dreams.* Poignant story of a young writer living in Sydney, Australia during the Depression.
31 *Playing Shakespeare.* Director John Barton and members of the Royal Shakespeare Company examine how Shakespeare is brought to the stage; also, a discussion of the problems involved in performing 16th-century plays in the 20th-century.

9:30
2 *Eisenhower & Lutz*
M **Movie:** *What's Up, Doc?*

10:00
2 *Cagney & Lacey*
5 9 News
13 *Oxford Blues.* A series of seven plays by Frederic Raphael; the second play of the series *Sleeps Six* is about a successful film producer who, through a series of events, is betrayed by his agent and beknighted.
31 *Poldark*
N **Movie:** *Big Deal on Madonna Street*
S **Movie:** *Codename: Kyril Part I*

10:15
H **Movie:** *Wanted Dead or Alive*

10:40
21 *Keep It in the Family*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *The Street*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
M **Movie:** *Stewardess School*

11:15
13 *The Creative Edge*

11:30
4 *Best of Carson*
5 *Late Show*
7 *Nightline*
9 *Simon & Simon*
11 *The Honeymooners*
21 *TV Classics*

11:35
2 *Hunter*

MIDNIGHT
7 **Movie:** *Midway* (1976). Part I of II. Charlton Heston. The battle off Midway Island during W. W. II is recreated via newsreel footage and staged battle scenes; all-star cast and great special effects.
11 *Star Trek*
13 *The Great Sky Elephant.* A chronicle of publishing tycoon Malcom Forbes's 1985 goodwill tour of Southeast Asia.
21 *Nightly Business Report*
N **Movie:** *Variety*
S *Comedy Spotlight*

12:05 a.m.
H **Movie:** *Opposing Force*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
21 *Comrades*
M **Movie:** *Bullies*

12:45 a.m.
2 **Movie:** *Ordinary Heroes* (1986). Valerie Bertinelli.

1:00 a.m.
5 *Keys to Success*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*
S **Movie:** *Tin Men*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:45 a.m.
H **Movie:** *Wimps*

1:50 a.m.
7 News

2:00 a.m.
4 *Wil Shriner Show*
5 *I Love Lucy*
9 *Home Shopping Overnight*
11 *Secrets of Success*

2:05 a.m.
2 News

2:10 a.m.
M **Movie:** *Beginner's Luck*

2:20 a.m.
7 **Movie:** *Invasion of Johnson County* (1976). Bill Bixby.

2:30 a.m.
5 **Movie:** *Moulin Rouge* (1951). Jose Ferrer, Zsa Zsa Gabor.
13 *Profiles of Nature*

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Charlie Chan and the Sky Dragon* (1949). Roland Winters.
13 *Nova*
S **Movie:** *Crazy Mama*

3:25 a.m.
H **Movie:** *Hot Child in the City*

3:30 a.m.
4 *Matchmaker*

3:40 a.m.
M **Movie:** *Working Girls*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
11 *Twilight Zone*
13 *Masterpiece Theatre: Lord Mountbatten—The Last Viceroy*
S *Hard Knocks*

4:55 a.m.
H *Philip Marlowe, Private Eye*

5:00 a.m.
11 *Twilight Zone*
S *Rock and Roll Reunion*

5:15 a.m.
M **Movie:** *Comedy Experiment*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *Currents*

TUE., MAY 10

0
④ ⑦ News
Three's Company
Magnum, P.I.
Webster
Degrassi Junior High
Bodywatch: "Well-
nceived." The latest
earch on the
portance of prenatal
e.
Italian programming
Movie: *Just Between
ends*
Movie: *Memories
ver Die*

30
Family Ties
News
The Jeffersons
New Jersey News
Nightly Business Report
Movie: *Morgan
wart's Coming Home*

0
④ ⑤ News
Jeopardy
$100,000 Pyramid
Cheers
Nightly Business Report
Contact: Long Island

30
Wheel of Fortune
She's the Sheriff
Current Affair
Hollywood Squares
Barney Miller
News
MacNeil/Lehrer
*World of Survival:
ee's Story."* The true story of a *World of Survival* camerawoman who was killed in Africa while on assignment.

8:00
② *Houston Knights*
④ **Special:** *Matlock* (condludes at 10)
⑤ **Movie:** *Westworld* (1973). Yul Brynner.
⑦ *Who's the Boss?*
⑨ *Evening Magazine*
⑪ *Cheers*
㉑ *Nova:* "Panama Canal." A voyage across the famed waterway to recount the story of the human drama behind this great engineering achievement.
㉛ *Dark Shadows*
Ⓗ **Movie:** *American Anthem*
Ⓜ **Movie:** *Indiana Jones and the Temple of Doom*
Ⓝ **Movie:** *She's Gotta Have It*
Ⓢ **Movie:** *Highlanders*

8:30
⑦ *Just the Ten of Us*
⑨ *Entertainment Tonight*
⑬ *Innovation:* "East Meets West." An exploration of what the West has learned from China about medicine and pain relief.
㉛ *Eastenders*

9:00
② **Movie:** *Who Gets the Friends?* (1988). Jill Clayburgh.
⑦ *Moonlighting*
⑨ *Morton Downey Show*
⑪ **Special:** *The Best of Gleason.* Highlights of Jackie Gleason's career, including a look at his most popular characters.
⑬ *Nova:* "Volcano"
㉑ *Undersea Research in the North Atlantic*
㉛ *The Prisoner*

9:30
Ⓝ **Movie:** *How the West Was Won*

10:00
④ *Crime Story*
⑤ ⑨ News
⑦ *Thirtysomething*
Ⓗ *History of Tennis*
⑬ *Frontline:* "Racism." An examination of the disturbing increase of racial incidents on America's college campuses.
㉑ *Conserving America:* "The Rivers"
㉛ *Open All Hours*
Ⓜ **Movie:** *Burglar*
Ⓢ **Movie:** *Codename: Kyril Part 2*

10:30
㉛ *The Two Ronnies*

11:00
② ④ ⑦ ⑪ News
⑤ *M*A*S*H*
⑨ *The Street*
⑬ *Intercom:* "The Forgotten Millions." Documentary about the millions of mentally ill people in the world and the various programs available to care for them.
㉑ *Are You Being Served?*
㉛ *Hellenic TV Network*
Ⓗ *Tanner '88*

11:30
④ *Tonight Show*
⑤ *Late Show*
⑦ *Nightline*
⑨ *Simon & Simon*
⑪ *The Honeymooners*
㉑ *TV Classics*
Ⓗ **Movie:** *The Secret of My Success*

11:35
② *Diamonds*

11:45
Ⓜ *Comedy Experiment*

MIDNIGHT
⑦ **Movie:** *Midway* (1976). Part II of II. Charlton Heston. (Part I, Mon., 5/9 at midnight.)
⑪ *Star Trek*
⑬ *Discoveries Under Water*
㉑ *Nightly Business Report*
Ⓢ **Movie:** *An Officer and a Gentleman*

12:15 a.m.
Ⓜ **Movie:** *Cobra*

12:30 a.m.
④ *David Letterman*
⑤ *WKRP in Cincinnati*
⑨ *Entertainment Tonight*
㉑ *Discoveries Underwater*
Ⓝ **Movie:** *The White Sheik*

12:45 a.m.
② **Movie:** *My Dark Lady* (1987). Fred Keller.

1:00 a.m.
⑤ *All in the Family*
⑨ *Joe Franklin Show*
⑪ *Twilight Zone*
⑬ *Monty Python*

1:25 a.m.
Ⓗ **Movie:** *Valet Girls* (cc)

1:30 a.m.
④ ⑪ News
⑤ *Get Smart*
⑬ *MacNeil/Lehrer*

1:45 a.m.
Ⓜ **Movie:** *Honey*

1:50 a.m.
⑦ News

2:00 a.m.
④ *Wil Shriner Show*
⑤ *Multitrim*
⑨ *Home Shopping*
⑪ *Secrets of Success*

2:05 a.m.
② News

2:10 a.m.
Ⓢ **Movie:** *Mrs. Barrington*

2:20 a.m.
⑦ **Movie:** *Yankee Buccaneer* (1952). Jeff Chandler.

2:30 a.m.
⑤ **Movie:** *McCloud: Colorado Cattle Caper* (1977)
⑬ *Profiles of Nature*

2:50 a.m.
Ⓗ **Movie:** *Highlander* (cc)

3:00 a.m.
④ *Hit Squad*
⑪ **Movie:** *Charlie Chan on the Docks of New Orleans* (1948). Roland Winters.
⑬ *Conserving America*

3:10 a.m.
Ⓜ **Movie:** *Demon of Paradise*

3:30 a.m.
④ *Matchmaker*

3:40 a.m.
Ⓢ **Movie:** *P.O.W.—The Escape*

4:00 a.m.
④ *New Record Guide*
⑤ *I Love Lucy*
⑬ *Innovation*

4:30 a.m.
④ *Ben Casey*
⑤ *I Love Lucy*
⑦ *The Avengers*
⑪ *Twilight Zone*
⑬ *Frontline*

4:40 a.m.
Ⓜ *Eros America*

4:45 a.m.
Ⓗ **Movie:** *A Breed Apart* (cc)

5:00 a.m.
⑪ *At the Movies*

5:10 a.m.
Ⓢ **Movie:** *The Trip to Bountiful*

5:30 a.m.
④ *New Wilderness*
⑤ *I Love Lucy*
⑦ *Morning Stretch*

Weekend, MAY 7–8

SAT., MAY 7

0 a.m.
Multitrim
World of Photography
News
Christian Science
Exercise With Billie
Movie: *Walk Like a
an*
Movie: *Poltergeist II*

30 a.m.
Patchwork Family
Road to Seoul
Sylvanian Family
Wild Kingdom
Comic Strip
Planet of the Apes
New Jersey News
Movie: *2010*

0 a.m.
Kidsongs
Star Com
Uncle Waldo
Bravestarr
Comrades
Sesame Street

30 a.m.
Young Universe
Hickory Hideout
Sybervision
King Leonardo
Bravestarr
Courage
Movie: *Sherlock
lmes and the Secret
apon*

0 a.m.
Furrytail Theater
Gummi Bears
World Tomorrow
Little Clowns
Hee Haw
Adam Smith
Business File
Ⓗ **Movie:** *2010*

8:30 a.m.
② *Muppet Babies*
④ *Smurfs*
⑤ *Get Smart*
⑦ *Pound Puppies*
⑨ *Three Stooges*
⑪ *Puttin' On the Hits*
⑬ *Wall $treet Week*
Ⓢ **Movie:** *Union Depot*

9:00 a.m.
⑤ *McCreary Report*
⑦ *My Pet Monster*
⑨ *Superman*
⑪ *Solid Gold*
⑬ *Washington Week*
㉑ *America*
Ⓜ **Movie:** *Indiana Jones and the Temple of Doom*

9:30 a.m.
⑦ *Little Wizards*
⑬ *One-on-One*

10:00 a.m.
② *Pee-wee's Playhouse*
④ *Alf*
⑤ Wrestling
⑦ *Real Ghostbusters*
⑨ *Great Weekend*
⑪ *Soul Train*
⑬ *Firing Line*
㉑ *Brain, Mind, and Behavior*
㉛ *Body Electric*
Ⓗ **Movie:** *Spiral Staircase*
Ⓢ **Movie:** *Lust for Life*

10:30 a.m.
② *Mighty Mouse*
④ *Alvin*
㉛ *State of the Arts*

11:00 a.m.
② *Popeye & Son*
④ *Fraggle Rock*
⑤ *Dukes of Hazzard*
⑦ *Bugs Bunny*
⑨ Wrestling
⑪ *Star Search*
⑬ *Tony Brown*
㉑ *From a Country Garden*
㉛ *Video Music Box*
Ⓜ **Movie:** *The Swarm*

11:30 a.m.
② *Dennis the Menace*
④ *New Archies*
⑦ *Flintstone Kids*
⑬ *Open Mind*
㉑ *Victory Garden*
Ⓗ *Philip Marlowe, Private Eye*

NOON
② *Storybreak*
④ *Foofur*
⑤ *Charlie's Angels*
⑦ *Animal Crack-Ups*
⑨ *Black Sheep*
⑪ Women's Wrestling
⑬ *G.E.D. Preparation*
㉑ *Gourmet Cooking*
㉛ *Eye on Asia*
Ⓢ **Movie:** *My Demon Lover*

12:30
④ *I'm Telling*
⑦ *Health Show*
⑬ G.E.D. *Preparation*
㉑ *This Old House*
Ⓗ **Movie:** *American Anthem*

1:00
② *Young Universe*
④ **Baseball:** Boston vs. Minnesota or, San Francisco vs. Chicago
⑤ **Movie:** *Flight of the Grey Wolf* (1976)
⑦ *Weekend Special*
⑨ *Baretta*
⑪ **Movie:** *Rasputin, the Mad Monk* (1966). Christopher Lee.
⑬ *Motorweek*
㉑ *Frugal Gourmet*
㉛ *U.S. Nippon Newscope*
Ⓜ **Movie:** *The Fly*

1:30
② *World of Guinness Records*
⑦ *Ebony/Jet Showcase*
⑬ *Make Yourself at Home*
㉑ *French Chef*
Ⓢ **Movie:** *Jimmy the Kid*

2:00
② *Paradise Steamship Company*
⑦ **Tennis:** Eagle Tournament of Champions
⑨ *Baretta*
⑬ *Hometime*
㉑ *Joy of Painting*
㉛ *Japanese Theatre*

2:30
② *Sports Saturday Special:* "Women's Gymnastics"
⑬ *This Old House*
㉑ *Art of William Alexander and Lowell Speers III*
Ⓗ **Movie:** *The Secret of My Success*
Ⓜ **Movie:** *Return of the Fly*

3:00
⑤ **Movie:** *The Green Slime* (1969). Robert Horton.
⑨ *Knightrider*
⑬ *Madeleine Cooks*
㉑ *Motorweek*
㉛ *Degrassi Junior High*
Ⓢ *Comedy Spotlight*

3:30
② **Basketball:** NBA Playoff Game
⑪ Wrestling
⑬ *Frugal Gourmet*
㉑ *Rod & Reel*
㉛ *Ask Congress*

4:00
④ **Golf:** Las Vegas Invitational
⑨ *Knightrider*
㉑ *Woodwright's Shop*
㉛ *TV Brazil*
Ⓜ **Movie:** *The Man Who Saw Tomorrow*
Ⓢ **Movie:** *The Trip to Bountiful*

4:30
⑦ *Wide World of Sports:* "The Kentucky Derby"
⑪ *Charles in Charge*
⑬ *Nova*
㉑ *This Old House*
㉛ *Broadway Magazine*
Ⓗ **Movie:** *Walk Like a Man*

5:00
⑤ Wrestling
⑨ *A-Team*
⑪ *T and T*
⑬ *Innovation*
㉑ *Degrassi Junior High*
㉛ *The Nine Nations of North America:* "Mexamerica"

5:30
④ *Fight Back!*
⑪ *Bustin' Loose*
⑬ *Newton's Apple*
㉑ *Doctor Who*
Ⓜ **Movie:** *Speedway*

6:00
② *The People*
④ ⑦ News
⑤ *What's Happening Now?*
⑨ *A-Team*
⑪ *Star Trek: The Next Generation*
⑬ *Nature*
㉛ *European Journal*
Ⓗ **Movie:** *The Slugger's Wife*
Ⓢ **Movie:** *2010*

6:30
② ④ ⑦ News
⑤ *Small Wonder*
㉛ *Hello Austria*

7:00
② News
④ *Fast Forward*
⑤ *Too Close for Comfort*
⑦ *Siskel & Ebert & the Movies*
⑨ *It's a Living*
⑪ *Cheers*
⑬ *Discoveries Underwater*
㉛ *Computer Show*
Ⓜ *Crazy About the Movies:* "Elvis"

7:10
㉑ *Blake's Seven*

7:30
② *Wheel of Fortune*
④ *Throb*
⑤ *Family Ties*
⑦ *New York Views*
⑨ *Mama's Family*
⑪ *Tales From the Darkside*
㉛ *Eye on Dance*

8:00
② *High Mountain Rangers*
④ *Facts of Life*
⑤ *Family Double Dare*
⑦ *Dolly*
⑨ **Movie:** *The Untouchables: Alcatraz Express*
⑪ To be announced
⑬ *Great Performances: Romeo and Juliet*

21 *Man About the House*
31 *Masterpiece Theatre: Lord Mountbatten*
H **Movie:** *Extreme Prejudice*
M **Movie:** *The Big Chill*
N **Movie:** *Always*
S **Movie:** *My Demon Lover*

8:30
4 227
5 *Boys Will Be Boys*
11 **Baseball:** Yankees vs. Texas (concludes at 10:30, approx.)
21 *Keep It in the Family*

9:00
2 *Tour of Duty*
4 *Golden Girls*
5 *Dirty Dozen*
7 *Ohara*
21 *Executive Stress*
31 *Secret Agent*

9:30
4 *Amen*
21 *Bless Me Father*
S *Poison*

10:00
2 *West 57th*
4 *Hunter*
5 9 News
7 *Spenser: For Hire*
21 *No Place Like Home*
31 *Blake's Seven*
H *On Location*
M **Movie:** *Death Before Dishonor*
N **Movie:** *My Best Friend's Girl*
S *Comedy Spotlight*

10:30
5 *Werewolf*
9 *Benny Hill*
11 News
21 **Premiere:** *Solo*

11:00
2 4 7 News
5 *Taxi*
9 *Morton Downey After Dark*
11 **Movie:** *Fame* (1980). Irene Cara.
13 **Movie:** *Born to Dance* (1936). Eleanor Powell.
21 *Monty Python*
31 *World TV Presents* (Chinese programming)
H **Movie:** *The Secret of My Success*
S **Movie:** *House of 1,000 Pleasures*

11:30
4 *Saturday Night Live*
5 **Movie:** *The Alamo* (1960). John Wayne.
7 News
21 **Premiere:** *Heimat*
M **Movie:** *Space Rage*

11:45
2 *D.C. Follies*
7 **Movie:** *The Jayne Mansfield Story* (1980). Loni Anderson.

MIDNIGHT
N **Movie:** *An American in Paris*

12:15 a.m.
2 *Dom DeLuise Show*

12:30 a.m.
S **Movie:** *The Men's Club*

12:45 a.m.
2 **Movie:** *Whispering Death* (1971). Roy Thinnes.

12:50 a.m.
13 **Movie:** *Applause* (1929). Helen Morgan.

12:55 a.m.
H **Movie:** *Weekend Warriors*
M **Movie:** *Knightriders*

1:00 a.m.
4 *Showtime at the Apollo*
9 *America's Top Ten*
11 *Runaway With the Rich and Famous*

1:30 a.m.
9 *Carol Burnett*
11 *Tales From the Darkside*

1:45 a.m.
7 **Movie:** *Black Market Baby* (1977). Desi Arnaz Jr.

2:00 a.m.
4 *Comedy Club*
9 *Home Shopping Overnight*
11 News

2:10 a.m.
13 **Movie:** *City Streets* (1931). Gary Cooper.

2:15 a.m.
S **Movie:** *Rebel Love*

2:30 a.m.
4 *Sea Hunt*
5 **Movie:** *Alice to Nowhere* (1988). Part II of II. Rosey Jones.
11 *Solid Gold*
H **Movie:** *Eat and Run*

2:45 a.m.
2 *Win, Lose, or Draw*

3:00 a.m.
4 **Movie:** To Be Announced

3:15 a.m.
2 *D.C. Follies*

3:20 a.m.
13 **Movie:** *Oliver Twist* (1933). Dickie Moore.

3:25 a.m.
M **Movie:** *The Boss' Wife*

3:30 a.m.
11 **Movie:** *Cold Turkey* (1971). Dick Van Dyke.

3:40 a.m.
7 **Movie:** *Friday, the Rabbi Slept Late* (1976)

3:45 a.m.
2 News
S **Movie:** *Kiss of the Spider Woman*

4:00 a.m.
H **Movie:** *Extreme Prejudice*

4:30 a.m.
2 **Movie:** *Message to My Daughter* (1973). Bonnie Bedelia.
5 *Look at Me Now*

4:40 a.m.
13 **Movie:** *Svengali* (1931). John Barrymore.

4:55 a.m.
M **Movie:** *Getting Even*

5:00 a.m.
4 **Movie:** To be announced

5:30 a.m.
5 *I Love Lucy*

SUN., MAY 8

6:00 a.m.
5 *Gilligan's Island*
7 *Insight*
9 News
11 *Christopher Close-up*
13 *Wonderworks*
H **Movie:** *Three Amigos!*
S **Movie:** *Wonderland Cove*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
5 *Oral Roberts*
7 *Christopher Close-up*
9 *Hispanic Horizons*
11 *Christian Science*
M **Movie:** *Airplane II*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Hour of Power*
7 *Faith for Today*
9 *Point of View*
11 *Larry Jones*
13 *Sesame Street*
21 *Wonderworks*

7:30 a.m.
2 *Way to Go*
4 *Headlines on Trial*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
S *Saga of the Golden Bear*

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
9 *Funtastic World*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming
H *The Adventures of Tom Sawyer*
M **Movie:** *Paper Moon*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Plastic Man*
7 *Morning Home Show*
13 *Mister Rogers*
H *Seabert*

9:00 a.m.
2 *Sunday Morning*
4 *Sunday Today*
5 *D.J. Kat*
7 **Movie:** *The Great Brain* (1978)
11 *Visionaries*
13 *Sesame Street*
21 *Owl/TV*
H **Movie:** *Moonlight*
S *Mom and Dad Can't Hear Me*

9:30 a.m.
11 *Captain Power*
21 *Reading Rainbow*

10:00 a.m.
9 *Steampipe Alley*
11 *New Gidget*
13 *Reading Rainbow*
21 *Tony Brown's Journal*
M **Movie:** *Call of the Wild*
S **Movie:** *Pretty in Pink*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 *Over 17 Not Admitted*
7 *Making It Happen*
11 *Love Boat*
13 *Newton's Apple*
21 *Inside Albany*
H **Movie:** *The Mission*

11:00 a.m.
2 *Community*
4 *McLaughlin Group*
5 Wrestling
7 *News Conference*
9 *Knightrider*
13 *Wild America*
21 *Washington Week*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
7 *David Brinkley*
11 *At the Movies*
13 *Rockschool*
21 *Wall $treet Week*
M **Movie:** *Sheena*

NOON
2 *The People*
4 *Essence*
5 *World of Disney*
9 *Greatest American Hero*
11 **Movie:** *Invasion of the Body Snatchers* (1956)
13 *Washington Week*
21 *Adam Smith*
S **Movie:** *The Secret of My Success*

12:30
2 *World of Guinness Records*
4 *Your Vital Signs*
7 *Business World*
13 *Inside Albany*
21 *Wild America*

1:00
2 **Basketball:** NBA Playoff Doubleheader (concludes at 6, approx.)
4 *Countdown to '88*
5 **Movie:** *Support Your Local Sheriff* (1969). James Garner.
7 *Like It Is*
9 *This Week in Baseball*
13 *Vistas*
21 *Nature*
H *The Woman Who Willed a Miracle*

1:30
4 *Road to Seoul*
9 **Baseball:** Mets vs. Cincinnati (concludes at 5, approx.)
11 **Movie:** *Beastmaster* (1982). Marc Singer.
13 *My Mother Married Wilbur Stump*
M **Movie:** *The Gods Must Be Crazy*

2:00
4 *Heroes*
7 **Tennis:** Eagle Tournament
13 *Great Performances: Romeo and Juliet*
21 *Masterpiece Theatre: Lord Mountbatten*
31 *Window On World TV*
H *Tanner '88*
S **Movie:** *Invitation to the Dance*

2:30
4 *Sportsworld*
H **Movie:** *Funny Girl*

3:00
5 **Movie:** *Police Woman Centerfold* (1983)
21 *The Collectors*

3:30
11 **Movie:** *Magnum Force* (1973). Clint Eastwood.
21 *Madeleine Cooks*
31 *Washington Week*
M **Movie:** *A New Leaf*

4:00
4 **Golf:** Las Vegas International
21 *Great Chefs of the West*
31 *Tony Brown's Journal*
S **Movie:** *J. Edgar Hoover*

4:30
21 *Frugal Gourmet*
31 *World Chronicle*

5:00
5 **Movie:** *Columbo*
7 *Spirit of Adventure*
9 *A-Team*
13 *Currents*
21 *Nova*
31 *Eye on Dance*
H **Movie:** *Three Amigos!*

5:30
13 *Metroline*
31 *Looking East*
M **Movie:** *Heaven Can Wait*

6:00
2 4 7 News
9 *National Geographic*
11 **Movie:** *The Gauntlet* (1977). Clint Eastwood.
13 *Victory Garden*
21 *Undersea Research*
31 *Images/Imagenes*
S **Movie:** *Pretty in Pink*

6:30
2 4 7 News
13 *This Old House*
31 *Another View*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
9 **Movie:** *Lone Wolf McQuade* (1983)
13 *Survival Special*
21 *Louisiana Cookin'*
31 *Discoveries Underwater*
H **Movie:** *Back to School*

7:30
21 *House For All Seasons*
M **Movie:** *Airplane II*

8:00
2 *Murder, She Wrote*
4 *Super Bloopers*
5 *America's Most Wanted*
7 **Special:** *Remembering Marilyn*
11 *Star Trek: The Next Generation*
13 *Nature*
21 *This Old House*
31 *Documentary Is*
N **Movie:** *Kismet*
S **Movie:** *Down and Out in Beverly Hills*

8:30
5 *Married With Children*
21 *Hometime*

9:00
2 **Movie:** *The Caine Mutiny Court-Martial* (1988). Eric Bogosian.
4 **Movie:** *Something Is Out There* (1988). Part I of II. Joe Cortese.
5 *It's Garry Shandling's Show*
7 **Movie:** *The Bourne Identity* (1987). Part I of II. Richard Chamberlain.
9 *Police Story*
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: Lord Mountbatten*
21 *Nature*
H **Movie:** *The Mission*
M **Movie:** *An Officer and a Gentleman*

9:30
5 *Duet*
31 *Australian Movie*

10:00
5 *Tracey Ullman Show*
9 News
11 *Perry Mason*
13 *Yes, Minister*
21 *Mystery!: Black Tower*
N **Movie:** *A Night Full of Rain*
S **Movie:** *The Secret of My Success*

10:30
5 *Current Affair Extra*
9 Sports
13 *Good Neighbors*
31 **Movie:** *Topper Returns*

11:00
2 4 5 7 11 News
9 *Entertainment This Week*
13 *New Television*
21 *The Casebook of Sherlock Holmes*

11:05
M **Movie:** *Burglar*

11:15
H *Tanner '88*

11:30
5 *Sports Extra*
11 *The Honeymooners*
21 *The Sandbaggers*

11:45
2 7 Sports
H **Movie:** *Heat*

MIDNIGHT
2 *Rockford Files*
4 Sports
5 *Friday the 13th*
7 **Movie:** *Legend of the Lost* (1957). John Wayne
9 *Dallas*
11 *Star Trek*
13 *Great Performances*
N **Movie:** *The Flaxfield*
S **Movie:** *Dangerously Close*

12:30 a.m.
4 To be announced

12:50 a.m.
M **Movie:** *Until September*

1:00 a.m.
2 *Win, Lose, or Draw*
5 *Naked City*
9 *Dallas*
11 *Odd Couple*

1:30 a.m.
2 *Win, Lose, or Draw*
4 *Bob Uecker Sports Sho*
11 News
H **Movie:** *Lookin' to Ge Out*

1:40 a.m.
S **Movie:** *Friday the 13th: A New Beginning*

2:00 a.m.
2 News
4 *Hardcastle & McCormack*
5 *St. Judes*
9 *Home Shopping*
11 *At the Movies*
13 *The Crash*

2:15 a.m.
7 **Movie:** *Tailgunner Jo* (1976). Peter Boyle.

2:30 a.m.
11 **Movie:** *The Farmer's Daughter* (1947)
M *Eros America*

3:00 a.m.
4 *Visiones*
5 *Mission: Impossible*
13 *Rockschool*

3:15 a.m.
M **Movie:** *Night Patrol*
S **Movie:** *Hardbodies*

3:20 a.m.
H **Movie:** *Richard Pryo Live on the Sunset Strip*

3:30 a.m.
4 *First Estate*

4:00 a.m.
5 *East End Kids*

4:30 a.m.
11 *Twilight Zone*

4:45 a.m.
H **Movie:** *Back to Scho*
M **Movie:** *Burglar*
S *Saga of the Golden Be*

NEW YORK

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a feature. **Special rates effective with the January 4, 1988 issue:** $27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Nancy Engberg for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

APARTMENT
Manhattan

Zeck Towers—Furn 1 BR, mod/deco, hi vus, health club. $1900/mo. 212-496-6975.

72 St & CPW Studio—In elegant 24-hr drmn bldg. $750/mo. No fee 516-689-8759.

APARTMENT/HOUSE WANTED

Executive—Desires 2 or 3-bedroom, prime East Side apartment. Long-term lease or purchase acceptable. Must be move-in condition with fine views and high up. Submit complete details and floor plan. Brokers protected. Principal - P.O. Box 1511, NY, NY 10101

Relocating Fortune 500 Executives—Bank personnel. 1-4 BR. 212-935-8730.

APARTMENT/HOUSE EXCHANGE

BELGIUM APT EXCHANGE

Lux 4000', 5BR, 3 1/2 bth in Antwerp's finest bldg. 3 terr on park, 20 min from Brussels. **SEEKING** smaller lux apt for long-term exchg on Manhattan's Upper E or W Side (60-90 Sts). Call: (212)-496-0867.

HOUSE
Westchester

Bronxville 29 Mins NYC

Sunsplashed beauty. Nine rooms in move-in condition. Fireplace. Balcony. Great kitchen. Low mnt. 4 BR - 2 1/2 baths. $365,000

Prestigious Elegance. Gallery and Library. Smashing kitchen/family room. Fireplace. Formal dining room. Fabulous space. 2600 sq ft! 3 BR - 2 baths. $415,000

LEY **914-337-1410**

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Manhattan

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CO-OP STUDIOS
FROM $110,000
Low Maintenance
Holly Corroon 212-889-6396
Offering By Prospectus Only

Trump Parc—1 BR, 1 bth, 20th flr, vu of 58th & 6th, low tax & maint. $387,500. Pvt sale. Mr. Vaccaro. 914-428-0505.

Tudor City—Newly decorated, 16th flr, 1 BR co-op w/hardwood flrs, overlkng East Riv. Asking $145,000. Owner - W. Brown 212-687-9394, day or 203-481-2660, eve.

Downtown Style - Uptown Location
(East 75th Street)
Architecht-designed, distinctive 2 BR, 2 bth co-op - perfect for single or couple seeking exciting, gracious, beautifully detailed space. $400,000. Eve/wknd 212-249-7276, wkdy 212-307-7890.

Penthouse, Terrace, WBFP....
East 20's 2000 sq ft, trplx, 3-4 BR, 2.5 bths w/jacuzzis, media rm w/wet bar & fridge, mint kit, w/d, mrbl thruout, pvt bldg, elev opens to truly elegant apt. Price reflects higher maint. Asks $550,000.
Wendy Wiener Res: 212-683-8172
Broker 212-517-9100

HOUSE
Manhattan

CHARMING HOUSE
IN GREENWICH VILLAGE
Hidden in European-style courtyard, quiet garden seclusion in the midst of Village life. LR/DR, lrg fplc, eff kitchen, studio w/fplc, 2 BR. 4th flr addition possible.
$475,000
Elizabeth Frothingham Res: 212-260-2748
Albert B. Ashforth, Inc., 212-288-9400

HOUSE
Nassau-Suffolk

Hilltop Privacy In Dix Hills
Designer's unique 100' Ranch. 2 wooded acres, skylights, 16' ceilings, 2 fireplaces, sauna, multilevel master suite.
Owner: 516-367-9146 $695,000

Montauk/Brand New—Spacious custom-designed & built Contemp on 3/4 acre, 3 BR, 2 1/2 bth, jaccuzzi, fplc, 2-car garage, many extras. Reduced to $372,000.
For sale by Owner 914-623-6236 eves.

HOUSE
Westchester

Spec River Vus—Contemp townhse on beaut grounds, Hastings-On-Hudson. 3 BR, 2 1/2 bth, fam rm, WBF, jacuzzi, mod kit. $425,000. Marcy 212-826-0666.

HOUSE OTHER

Warwick Estate—17 pvt acres, adj to parklands, 3 stocked ponds, wonderful 2-yr old, 5000 sq ft Contemp, has all amenities you would expect plus many extras including pool & lrg studio. $695,000.
Warwick Country Realty, Inc.
914-986-1592

COUNTRY PROPERTY
For Sale/Rent

Northeastern NY, Adirondack Region—10 country acres, open/wooded. Over 400' river frontage & town rd frontage, electric & phone. $12,900. $2,900 down, owner financing. Will fly buyers to see property.
Call Marie 203-485-9159

Suffren, NY—Glass contemp. Priv. wooded 6 A. $770K. Broker 914-357-7737

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC. $295,000. Owner 212-644-3010.

Mountaintop Realty - Hunter, Windham
Condos, chalets, estates, land & commercial. 518-263-3700. 800-458-RSVP.

ATLANTIC OCEAN FRONT
S.W. Nova Scotia 425' oceanfrt & 25 acres between Halifax & Yarmouth. $49,500. Owner financed. Brad 718-358-1658.

SOPHISTICATED SERENITY
"PRIV" 13 AC NATURE PRESERVE w AAAH! VIEWS. 2200' Up, Abuts State Lands. World Class Artist's Glass & Wood Home w Atrium, Gourmet Kit w Root Cellar, 2 Bdr & Mstr Suite w Fpl, 2 Except'l B's, Din R Fpl, Studio, Greenhse & Gym. $195,000
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Litchfield County, Goshen, Connecticut
No matter where you look, little compares to the scenic community of Woodridge Lake in beautiful Litchfield County. The ideal place to buy land, build a dream home or buy an existing one. A site you'll value today, that will become more valuable tomorrow. Surrounded by 4-season recreational activities: sailing, swimming, fishing, tennis, horseback riding, skiing and skating.
Come visit, walk around, inhale the fresh, pure air - you'll fall in love. For directions and more information, please call:
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1-800-243-2508/or collect: 203-491-2291

SEASONAL RENTAL

SUMMER PLACES

Advertise in NEW YORK Magazine's Seasonal Rentals Section for summer homes, summer rentals & summer shares. Rates: $27 a line 1 week, $26.50 4 weeks, $25.75 7 weeks. 2 line min. Display classified ads are available at $400 per inch, one-time insertion. **Call: Nancy Engberg or Diane Woodstock at 212-971-3155.**

Fire Island Jerry's Rms & Effcy Apts.
THE BEACH...THE SUN...THE FUN.
Daily & weekly rentals. **516-583-8870.**

Hamptns. Caffrey House—C.1889 seaside inn, Shinnecock Bay. Priv beach, dock & bar. Seas or wkd. E.Quogue 516-728-1327

Montauk At Ocean—Lge contemporary, spa, Bi-wkly. 516-269-6177, 516-668-5355.

45 Min From Manhattan
SANDS BEACH & TENNIS CLUB
In Atlantic Beach. Why wait in Hamptons traffic? Limited avail: cabanas, lockers. Facilities: pools, ocean, tennis, volleyball, paddleball, basketball. **Lynn 516-371-4000.**

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Stowe—Exquisitely restored VT farmhouse w/pond, horse barn, paddocks, mountain vus, privacy. Simoneau Realty. POB 1291, Stowe, VT 05672. 802-253-4623.

Darien, CT—Summer rental. Spac 4 BR house, piano, beaut furn, 10 mins beach, 55 mins NYC. $1800/mo. 212-988-8072.

Great Gorge Resort - Vernon, NJ—3 BR condo, 2 bth, golf, tennis, health spa, 75 mins NYC. $1250/mo. 516-328-1566.

East Hampton Contemp Home—Very pvt 2 acres. 3 BR, 2 bth, gourmet kit, 2 fplc, lrg deck, hot tub, many extras. $12,500. Wkdy 718-392-7834, wknd 516-329-0395.

Hamptons Share—W/2 educated women beaut, sunny 3 BR hse, pvt beach, tennis. Day 212-730-0898, Eve 212-683-9049.

Seagirt, NJ—Fun-loving prof'l needed to share summer house. 201-241-1742.

Southampton Shores—Mag furn 4-BR home, 2 1/2 bth, 2-car gar on 1.2 pvt wooded acres to rent for full season to exec & family. Tennis, wlk to pvt beach. Must see now! Only $19,000. Please call: wkdy 212-265-3402, wknd 516-283-0949.

Renting Your House?—Ad rates: $27 a line 1 week, $26.50 4 weeks, $25.75 7 weeks. 2 line min. 212-971-3155

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. *Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available.* **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

Call us last for the lowest prices to . . .
Club Med
Le Beach Club
1-800-367-7529

FREE second trip
to Club Med if it rains more than half the days of your vacation
Club Med WITH RAIN INSURANCE
For Members of **Le Beach Club**
1-800-367-7529

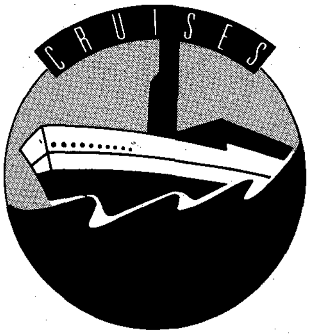
BIG TRAVEL SAVINGS!
Up to 60% discount on short-notice travel.
Air only, cruises & tours. Example:
LONDON/air only/rt $298. PARIS/air & hotel/$599. ACAPULCO/package/$449. CARIBBEAN cruise/air/$729. HONG KONG & BANGKOK/package/$1459.
Call MOMENTS NOTICE, INC.,
40 E. 49th St. NYC 10017. 212-486-0503.

"DOC" WINTER'S Mini-Teen TOURS
Atlantic City & Wildwood. Swim, tennis, bowl on Showboat Lanes. Fun in the sun. 5-day trips. 6/13, 6/20, 6/27. Sponsored by:
GLENN MILLER BAND SOCIETY
212-772-9102.

BIKING AND HIKING AND WALKING

Deluxe Weekends—Vermont to Virginia. Breakaway Vacations. 212-722-4221.

Adult & Teen Adventure Travel
Bike • Hike • Canoe • Kayak • Mtn Bike
MORE trips: US, Canada, Europe, China. Inns, hostels, campgrnds. FREE Brochure.
American Youth Hostels 212-431-7100



CRUISE

Cruise Club—Newsletter w/lots of info. Discounted sailings. Shares when possible. $15 membership - 1 yr. To: Lakeside Travel,113 Lake St,White Plains,NY 10604

Cruise Discounts—Name the ship/date, we quote the special rate. 914-763-5843.

SOUTH FLORIDA CRUISES, INC.
TREMENDOUS SAVINGS
ON ALL MAJOR CRUISE LINES
CALL NOW
TOLL-FREE
1-800-327-SHIP
Open 7 days, Weekday eves.

Windham Hill Recording Artists
In concert at sea, SS Norway, May 21-28, '88 & Jan 21-28, '89. Singles & couples welcome. NTS Tours. **1-800-635-5053.**

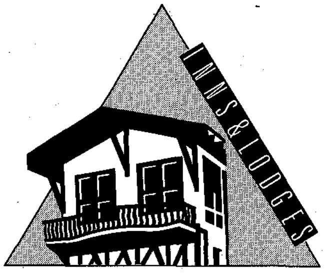
AIRLINE

JETTING THE WORLD
Daily dep avail London, Paris, Amsterdam, Frankfurt, Milan & Rio de Janeiro. Reg sched airlines. Min fare only $200 r/t. Resv & info: 718-262-8058, Mon-Sat, 10-7.

LOW FARES ASIA & EUROPE
Tokyo $695. Hong Kong $700. London $390. Paris $420. All rnd trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668. 212-809-3818.**

BED & BREAKFAST
New York

E. Hampton—Country bkfst, aftn tea. Great loc. Pool, walk to dine, marina.
212-673-3816 or 516-329-0760



INNS AND LODGES
Cape Cod

Chatham Town House Inn—1881, built by Capt D W Nickerson. Nautical 22RMs w/priv bth. Famous home cooked bkfst incl. Walk to beaches & Main St. activites. 2 fplc cottages. 3 diam AAA. 617-945-2180

INNS AND LODGES
New York

Your Own Country Inn For A Day
Celebrate your special occasion at
De Bruce Country Inn **914-439-3900.**

Le Chambord Restaurant & Inn. C.1863
75 minutes NYC. 4 STAR French cuisine, 9 exquisite rooms, antiques, paintings, wineries, sites, all sports. **914-221-1941**

The Village Latch Inn - Southampton
Elegant 37rm, 5 acr resort-hotel. Great loc. Plus - rent your own mansion for celebrations & corp outings. **516/283-2160.**

INNS AND LODGES
New Jersey

Romantic Victorian Inn—Spring Lake, NJ. Rms w/priv bth. A/C, cable TV, 1/4 blk Ocean. Excel American grill restaurant.
Spring Getaway Packages
The Sandpiper Hotel **201-449-6060**

INNS AND LODGES
Pennsylvania

1740 House—River Rd, Lumberville, Pa. 18933. 24 charming rms/priv bths, on the Delaware River. $65-77 dbl w/buffet bkfst. Dining room open to public. 215-297-5661

RESORT
Areas

MONTAUK... Rolling waves. And beaches. And dunes. And golf. Tennis. And fishing. And Whale Watching. Fine restaurants, shops. FREE 32 page vacation *guide. Montauk Chamber of Comm.* Box MY, Montauk, NY. 11954. **516-668-2428.**

RESORT
Massachusetts

Foxhollow Wellness Spa—Berkshires. Preview finest new spa, min from Tanglewood. 240 acres, pool, lake, hiking, horses, yoga, massage, aerobics, natural gourmet food. 2-7 day MAP rates start 7/1. Rt7, NM, Lenox, MA 01240. 413-637-2000.

RESORT
CT, ME, NH, RI, VT

BALSAMS GRAND RESORT HOTEL
Mobil 4-Star & AAA 4-Diamond
A 15,000-acre world, in NH White Mts. Full American plan. One rate covers everything: unlimited golf (27 holes), tennis, swimming, hiking. Renowned cuisine, choice-of-menu dining, 3 rooms of entertainment, supervised children's program.
Above All Else...Individual Service
Information/video brochure - call/write:
800-255-0600 or 603-255-3400.
Box 18, Dixville Notch, NH 03576.

Trapp Family Lodge
Please call for brochure
1-800-826-7000
or write Stowe, Vermont 05672
(In Vermont 802-253-8511)

RESORT
New York

RSVP Resort Reservation Service
Hunter • Windham. Vacation Condo, Chalet, Hotel. Group & Honeymoon Pkgs
518-263-HUNT **1-800-458-RSVP**

Make
OUR SPA - YOUR SPA!
Enjoy unique spa experiences. Weight Loss, Stress Reduction, Pampering. Enjoy nature, workouts. Learn. Indulge. Dine. Nestled in upstate N.Y. mountains on 155 acres.
For Brochures: 1-800-NU-AGE-4-U
NEW AGE HEALTH SPA
Neversink, N.Y. 12765
Free - Five Health Spa Recipes - Free
(self-addressed, stamped envelope)

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the Jeronimo family. 33 rms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. $75/$80 person. 3 meals included. Walker Valley, NY 914-733-5652. VI/MC.

Private Beach—Picturesque. Sailing, fishing, swimming, tennis. Cottages. Lodge rooms include breakfast. Peconic Hotel, Shelter Island 11965. 516-749-0170.

MONTAUK...SHEPHERDS NECK INN
Set in the land of tall grass. And hidden coves. And dunes. And oceans as far as the eye can see. Bed N' Bkfst $24 to $34 daily PP, Dbl. Full country bkfst in front of crackling fires. All Rooms heated, Cable TV. Credit cards OK. Montauk, NY 11954, in NY 1-800-345-3511 or 516-668-2105.

Danfords Inn At Bayles Dock
25 E. Bwy, Port Jefferson, LI, NY.
81 luxury waterfront rooms & suites, harborfront dining, entertainment. Cruises on LI Sound. Conference rooms.
75-Slip Transient Marina. 516-928-5200.

GOLD MTN CHALET RESORT
A cozy fire, a glass of wine and someone you love. All chalets wood-burning fplc & whirlpool. Chef Cul. Inst. of Amer. Box456 NM, Spring Glen, NY 12483 **914-647-4332.**

Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swim, bicycle, free golf. Color TV. *Tennis. Spring mid-wk 4day/3 nites $79.* Shelter Island, NY 11965. 516-749-2001.

Fire Island - Ocean Beach
Inn & restaurant. 20 lux units w/private bath, heat/ac, color TV, phone. All beach, watersports & exciting nightlife activities. Daily, weekly & package rates. Brochure, information or reservations.
1-800-44-OCEAN

NEW YORK HOT

NEW YORK Magazine's SUMMER PLEASURES double issue covers the season's summer treasures. It's an exhaustive look at an infinite array of activities, trips, amusements and events -- certain to be a reference book all summer long.

NEW YORK's 1.6 million readers, with a median household income of $38,980, look forward to summer, and SUMMER PLEASURES.

ISSUE DATE: June 27-July 4
On Sale: June 20 Ad Close: June 14

Call 212-971-3155

Source: 1987 SMRB, ABC

Continued from previous page.

RESORT Australia/New Zealand

Planning A Trip To Australia?
Experience the beauty of Planet Downs, a luxury resort located in the heart of the Australian outback. For further info and brochure, call Gail at **201-568-3808**

HOTEL London

STANHILL COURT **Country Hotel**
Genuine Victorian Mansion, family-run. Rms $70 plus. Car rental. 45 mins central London, 12 min Gatwick Airport free bus. Bookings, info: **011 44 293 862166.**

VILLA/CONDO/APTS Florida

Unique Fla—N Captiva Is, 2BR townhses, On water, great beaches. 201-439-2512.

Deluxe Condo On FLA Space Coast—2BR, 2bth. Walk beach or sit balcony and watch waves roll in. 80 min to Disneyworld. $1500/mo. Alice 305-894-4821.

VILLA/CONDO/APTS Worldwide

FRENCH RIVIERA
Enjoy beach, pool, tennis. Your choice of 3-6 bdrm villa or 1-4 bdrm apt by week or month. Best London, Paris & St. Maarten villas & apts avail. All inspected & photo'd by our staff. Air/grnd trans arrngd.
Riviera Holidays, 31 Georgian Lane, Great Neck, NY 11024. 516-487-8094.

VILLA/CONDO/APT Canada

Nova Scotia Island House—Slps 6, fplc, 300-ac island, motor boat, spectacular harbor. Brochure. $700/wk. 212-260-2748.

VILLA/CONDO/APTS Europe

Florence, Italy—Furn 15th Cent country house, May-Aug. Under $500/wk. Apts also avail. 914-967-6218 or 914-763-8366.

Paris Pied-a-Terre—Exquisite furn apts. Short/long-term. Owner 212-226-4576.

VILLA/CONDO/APTS Mexico

Acapulco—Lux villa, 5BR, 6 bth, pool, servants. Low rates. Ownr 212-684-3255.

ACAPULCO ON THE BEACH
Beauty & luxury. 1-4 couples. 5 servants, chauffeured van, pool, jacuzzi, 4BR & studio/bar. From $195/day. **607-797-7793.**

Puerto Vallarta—Romantic hillside villas, sweeping views, beach & ocean. 2-3 BR, priv pools, staffed. Brochure 203-333-9281.

VILLA/CONDO/APTS The Islands

St. John USVI—Lux waterfnt, slps 4, pool, maid, 3 min town/ferry. 516-584-6725

Bahamas Paradise Island—1 BR villa. 201-656-0505 am, 201-233-2704 pm.

St. Maarten—The best: lux studio, 1BR, 2BR; 3BR villa. Beach, pool, all amenities. Owner 201-467-9298 or 201-439-2512.

Jamaica, WI—Beachfront 3BR villas w/priv pool, maid/cook svc. Conv to nite spots. Grp & family rates. 718-789-8849.

SKI AREAS Argentina

Bariloche Arg—8/11-21. $1299pp. Air/htl/lift. Bonnie: World Tours 201-221-0661

Don't miss NEW YORK's Seasonal Rentals Section for summer homes, summer rentals & summer shares. Rates: $27 a line 1 week, $26.50 4 weeks, $25.75 7 weeks. 2 line min. Call for information on display rates.

Call 212-971-3155
Ask for Diane Woodstock

MAIL ORDER

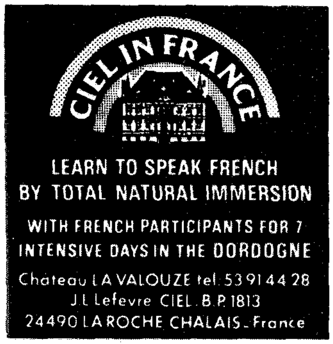
New York Mail Order is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Mail Order** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017. 212-971-3155. **Contact Linda Bama for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CATALOG

100% COTTON!
All Natural! Bed, Bath, Kitchen and Personal Items. Cruelty-Free! Allergy-Free! Custom Sewing Room. Free Catalog! Call Janice Corp. 1-800-JANICES or 201-691-2979, Ask for Sue.

Physically Challenged Women! Stylish Clothes! No Buttons! No Zippers! Free Catalog, Call/Write **EASEWEAR** Unlimited 800-451-9127. In NJ 201-543-7475/ 44 Wexford Drive, Mendham, NJ 07945.

EDUCATION


CIEL IN FRANCE

LEARN TO SPEAK FRENCH
BY TOTAL NATURAL IMMERSION

WITH FRENCH PARTICIPANTS FOR 7
INTENSIVE DAYS IN THE DORDOGNE

Chateau LA VALOUZE tel. 53 91 44 28
J.L Lefevre CIEL. B.P. 1813
24490 LA ROCHE CHALAIS - France

FURNITURE

BUY DIRECT
From North Carolina, Furniture Capital of the World. Savings up to 45%. **Homeway Furniture, 121 W Lebanon St. Mt. Airy, NC 27030. 1-800-334-9094**

MERCHANDISE/GIFT

Personalized Hand-Lettered Dinnerware. 20-piece set for 4 in white porcelain. Lettering in blue, crimson, green or black. Send for brochure: Chez Nous, Box 522 S. Egremont, MA 01258. **Call 212-650-0308.**

ATTENTION: MAIL ORDER ADVERTISERS

NEW YORK Magazine makes it easy for Direct Response advertisers to reach over 1.6 million readers.

These are just a few of our strong points:
- * 49 % of NEW YORK readers ordered merchandise or services by mail or phone.
- * 15.1% of NEW YORK readers used offers through magazines.
- * 9.6% of NEW YORK readers spent $400 plus on mail or phone order merchandise.

NEW YORK's readers are adventurous and affluent - they're the movers, shakers and makers that keep New York on the map! This pace-setting life style can be dizzying - that's why our readers rely on NEW YORK Magazine for easy access to a world of good values.

Call Linda Bama at 212-971-3155.

(Source: 1987 SMRB).

VIDEO TAPE & DISC GUIDE TO HOME ENTERTAINMENT
Regularly $13.95
NOW ONLY $9.95 plus tax! (Incl ship).
DIRECT FROM PUBLISHER.
1,149 pages containing 20 facts on over 10,000 videocassettes. Subject Index and Cast info for over 320 actors, actresses and directors. Send check or money order to:
National Video Clearinghouse
100 Lafayette Drive, Syosset, N.Y. 11791.
PHONE ORDERS ACCEPTED, VI/MC
(516) 364-3686. M-F 10am-4pm.
If not satisfied, return for a full refund.

PERSONALIZED BOOKS!
Unique V.I.P. Gift! A three-color personalized bookjacket with your own title and author in raised letters over 250 page blank clothbound book. Each book is $19.95 plus shipping. Send for **free** brochure. Gene Light Press P.O. BOX 629 Ardsley, NY 10502 or call 212-921-2470.

"One Hour Of My Undivided Attention"
Love Coupons - Send $1 for sample to CTS, P.O. Box 3324, Sea Bright, NJ 07760.

Our New Mail Order Section—Is a weekly feature. Books. Catalogs. Cosmetics/Fragrances. Education. Fashion. Food. Furniture. Jewelry. Merchandise/Gifts. Photographic Equipment. They're all categories in this new classified section! Place an ad on Tuesday and see it in print in a week! 212-971-3155.

CAMPS

NEW YORK Magazine's *Camps* section is a monthly feature. **Special display rates effective with January 11, 1988 issue** are available at $352 per inch. For more display advertising information, contact Janet Kleinman at K Q & R, 850 Seventh Avenue, Suite 903, NY, NY 10019 - or call 212-399-9500. Special line-listing rates available at $27 per line for a one-time insertion. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Minimum ad, two lines. Contact Diane Woodstock at 212-971-3155 for line-listing insertions that are payable with American Express, MasterCard or Visa. All ads accepted at the discretion of the publisher.

CO-ED CAMP

Usdan Center
The Art of Summer.

Usdan Center is situated on 250 acres of woodland in South Huntington, Long Island. If you are 8 to 19, you can spend a memorable summer majoring in one art with an elective in another. All under the direction of the finest professionals. Select from programs in music, art, drama, dance, writing and recreation. College credit is available through New York University.

Because Usdan is a non-profit arts center, the tuition is only $695–$750. And daily transportation is available from your community.

Usdan. The place to lose yourself for a summer and find yourself for a lifetime.

Usdan Center
for the Creative and Performing Arts
Call (212) 772-6060 or (516) 724-0136
for a free brochure

USDAN CENTER IS AN AGENCY OF THE UJA-FEDERATION
The official piano of Usdan Center is the Baldwin. The center admits students of any race, color and national or ethnic origin.

SUMMIT **The Experience Of A Lifetime!**

Camp and Travel Programs for the Learning Disabled

FOR CHILDREN AND TEENS, AGES 7 AND UP -
- 8 week nationally recognized co-ed Pocono camp. Now in its 20th season. ACA accredited.

FOR OLDER TEENS AND YOUNG ADULTS -
- 1, 2, 3 and 6 week Tours of California and/or Hawaii.

The ultimate in caring, the most creative in programming, the finest in staff and facilities.

For Brochures call or write: Dept. NYM
339 N. Broadway, Upper Nyack, NY 10960
914/358-7772 or 718/268-0020
Evenings or Weekends:
Ninette & Mayer Stiskin, Camp Directors 212/206-0266
Regina & Gil Skyer, Travel Directors 718/634-7206

Place an ad in NEW YORK Magazine's new CAMP SECTION, a special monthly section that will allow you to promote your school/camp in the most successful weekly magazine of its kind.

Call Janet Kleinman 212-399-9500

A Very Special, Special Camp
for Very Special, Special People

A Co-ed residential camp for the Learning Disabled, Neurologically Impaired and Mildly-Moderately Retarded located in beautiful High Falls in the Catskill Mts. of NY State.

2, 4, 8 week sessions carefully supervised by a highly qualified staff of professionals under the direction of Bruria K. Falik, Ph.D.

27TH YEAR

CAMP HUNTINGTON
Write: 49 Pleasant Ridge Drive,
Poughkeepsie, NY 12603
914-462-0991

ACCREDITED CAMP

450 ACRES OF LAKES AND STREAMS

CAMP SLOANE

1 to 9 Weeks for Boys & Girls ages 7-15

IN THE CONNECTICUT BERKSHIRE MOUNTAINS
Mature Staff who have been selected for their experience working with children and teens. Positive role models.

61st Year

• WATER SPORTS • SAILING • WINDSURFING • CREW SHELLS • Swimming in Olympic-sized Pool and Lake • Performing Arts • Photography • Sports • Arts & Crafts • Hiking • Horseback Riding • Nature Study • Computers •

FOR A BROCHURE: Call (914) 747-3410 or write:
CAMP SLOANE, INC., 40 Clinton St., Pleasantville, NY 10570

CALL OR WRITE TODAY FOR YOUR FREE BROCHURE

NEW ENGLAND EXPERIENCE

AT AVON OLD FARMS SCHOOL

CIRCUS • COMPUTERS
MUSIC • SPORTS • WRITING

Clark Adams, NE^2, 22 Addington Road, #3-N
Brookline, MA 02146 (617)232-7858
2, 4, 6, 8 WEEKS ACA ACCREDITED

DAY CAMP

Young At Art—By Susan Striker, author of "Anti-coloring Books." 212-595-3902.

CAMP FOR GIRLS

BELLE TERRE
GYMNASTIC and DANCE CAMP
for GIRLS 8 to 17 yrs.

2,3, 5,6 or 8 wks.

Expert instruction for beginners thru advanced in Gymnastics, Ballet, Jazz, Tap, Art, Tennis, Swimming, Western Horsemanship.
CHOOSE OWN PROGRAM!
OLYMPIC EQUIPMENT in large Gym
3 Dance Studios. 300 acre estate in Catskills, Pool and Lake.
Call or write: FREE BOOKLET
MRS. CONSUELO HAUS, Dir. BELLE TERRE,
BOX 184, SOUTH KORTRIGHT, N.Y. 13842
(607) 538-9434

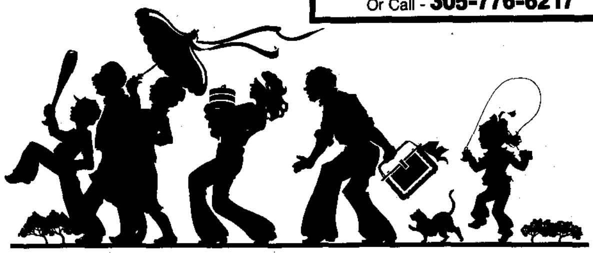
Jeanne d'Arc

A friendly, happy camp for girls *6-17 on Adirondack lake, 230* acres, Swiss chalets. Choice: Excellent riding, tennis, swim, water-ski, canoe, sail, gymnastics, fitness trail, art, music. Tutoring 67th year. Catholic chapel. $2295. 7 wks. Video.
Mr. & Mrs. J.N. McIntyre
Box 83H, Scarsdale, NY 10583
914-472-4041

CAMP FOR BOYS

BASEBALL/BASKETBALL
SOCCER/WEIGHT LOSS
Separate boys/girls camps. Ages 8-21
In N.J. One wk. or more. June-Aug.
Phone **718-946-9827** or write:
Big League Baseball/Softball/Basketball/Soccer Camp or
Camp Trim-Away (Weight Loss Camp)
2546-Y Cropsey Ave., Bklyn, NY 11214

BASEBALL CAMP
IN CAPE COD
Ages 8-19 July 3-Aug 13
Select 1 Wk or More
Write - "Play Ball"
Baseball Academy
P.O. Box S
Buzzards Bay, MA 02532
Or Call - **305-776-6217**



HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Health And Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., NY, NY 10017, 212-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

HEALTH & BEAUTY

Electronic Facial Toning—Look years younger. I. Ankner Assoc. 212-988-9685.

Electrolysis—Buy your own probe. Open Mon-Thurs, 8am-7pm. Rose-Eve, 347 Fifth Ave, corner 34th St. 212-889-0166.

Medical Electrolysis—By professional R.N.'s in Dermatologist's office. Individual probes. 30 E. 76th Street. 212-249-3050

Thinning Hair?—Don't despair! Cabrera Keratin products - it works! Free analysis. G.S. Cabrera Int'l Inc. 212-689-6815.

Philip 'en Company

Hair Salon & Total Beauty Care
For Men & Woman
131 E. 31 Street (near Lex)

Call 212-779-0651, 9am-8pm

Electrolysis-IB Probe, Facials, Waxing.
Sterilized equipment, disposable or individual probes available. Lenore Valery - "The Best" - 23 leading beauty editors agree. W. 57 St. **212-757-6585.**

START YOUR SUMMER TAN...NOW!
SCA-WOLFF SYSTEM SUN CENTER
Free Trial. 202 E. 83rd St. 212-517-5700

· FACIAL EXPERT DORIT BAXTER ·
Will remove, safely and gently, all Skin Eruptions, Whiteheads, Blackheads, Bumps, Blemishes, Pimples. Will restore moisture to dry skin. **Top NY Facialist, Dorit Baxter,** as featured in Elle, Vogue, Glamour, Cosmopolitan, NY Times. **Free Consultation. 133 E. 58th St. 212-371-4542**

HOLISTIC HEALTH

Healing By Medical Nutritionist—PhD, MIT. Manh/Brooklyn. 718-467-2839.

Gentle Bodywork—A relaxing treatment. Outcalls accepted. 212-222-9815.

Excellent Bodywork · Feel Great!—Outcalls accepted. MC/VI. 212-689-5496.

Learn Inner Healing Techniques
For self & others
NY Actualism Center. **(212) 873-5826**

Loving Touch Bodywork—Swedish, Esalen, Reiki. Credit cards, 212-972-7007

MEDICAL

Experienced Acupuncturist/Internist—Ling Sun Chu, MD 107 E. 73rd, 472-3000.

HEMORRHOIDS
Outpatient, painless treatment
using laser technology.
Laser Medical Associates 212-517-2850.

Home Health Care—Experienced Nurse's Aid (Irish). 212-220-0539.

OPTICAL

EYE-CATCHING EYEWEAR
Fabulous Frames: 50's to Future.
EYE TECH - 142 East 49 St., (Lex/3rd)
(212) 421-LENS

PHYSICAL FITNESS

Beach Body LTD—Private Fitness Trainer. In home or office 212-247-6934.

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

Body Report—Personalized fitness analysis: % body fat, muscle weight, calories burned & more. Office calls. 212-974-0818

Exercise Instructor—Swedish/Shiatsu. Lic. pending. 212-475-3528

Bodyshaping By Elsa—Contour improvement. One-on-one or small groups. Women of all ages welcome. Convenient Midtown location. 212-889-7547.

Body By Design—Personalized Fitness Programs. Valerie. 212-580-1642.

Fitness Specialist—One-on-one programs home/gym/office. NYC/LI. 718-424-3244

FR Fitness Consultant—201-482-1174. Fitness Services for Fitness Results.

Toning Table Exercise, Body Wraps—Lose inches - 204 E.84th St. 212-439-9800

Professor Dwight Wilson.
FOR ADVANCED PROFESSIONALS
High achievers, teachers, athletes, etc. A sleek body and strong, correctly aligned muscles in record time. Must be prepared to work hard. My exercise program also tones the parts most difficult to reach.
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New York Entertaining is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equals 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display Classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. **Contact Michael Fazio, Raymond Alvin or Mads Buck for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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I Believe In Love—I am a pretty, 36, 5'7", slender brunette with brown eyes. I am looking for a Jewish man who is a survivor with a smile. Someone who, like me, still believes that with dreams, a good sense of humor, pizza, fresh air and with someone to share this crazy thing called life...all is possible. Phone/photo. NYM M708

Tall, Classy, Handsome—Successful, witty, warm, intuitive, creative Jewish man, 36. Seeks a perceptive, happy, athletic, shapely woman. Photo. NYM U250

Writer—Highly intelligent Arthur Miller type. Well-established, nonmaterialistic, very good-looking (will send photo), 34. Would like to meet bright, sophisticated woman. NYM M791

Preventive Medicine—For summertime blues. An incurably romantic surgeon, quite handsome, with good sense of self, style, humor, fun, ultrasuccessful, mid 30's, mensch, great physique, 5'10", Jewish. Seeks affectionate beauty (inside and out), under 33, fit and fun to be with, nonsmoker, for marriage and perfect Rx. Photo a must, will exchange. NYM M727

Conspicuously Creative Male Writer—Seeks real-life heroine, 38-52, silver-white hair, Efferdent smile - a warm, bright, centered woman. Nonfiction replies only. Note, photo optional. NYM M737

Multimillionaire Gentleman—34, slim, 5'10", intelligent, attractive and athletic. My California business is sold; I am moving to NYC and seek a lady friend. Note/photo. NYM U184

Lighthearted Lady—28, 5'4", pretty, Jewish with expressive blue eyes. I find comfort in simple pleasures. Love a sharp mind, sense of humor and an interest that runs the spectrum. Are you a handsome, athletic, spontaneous, stable and sincere man, 27-38? Meet me! Letter/photo/phone. NYM U235

Looking To Share My Life—With a woman, 36-44, who's real pretty, over 5'6", slender, leggy and a nonsmoker. Please be down-to-earth, intelligent, love your career, movies, books, bicycling, museums and walks in the beach. I'm a professional man, 50, Ivy-educated, attractive, bright and fun. I have two kids who don't live with me and a big place in my heart for the right woman. Bio/phone/photo for reply will exchange. NYM M753

Sincere, Successful Jewish Male—Non-religious, 34, tall, slim, good-looking, many interests. Seeks sincere, gentle, pretty lady, slim, under 35, for solid relationship. Photo, please. NYM M688

Tall, Slender Female—Physically fit, 39, journalist. Likes bright city lights, country lanes. Elegant but down-to-earth. You're at least 5'10", a warm, playful, self-aware, nonsmoking man. Photo. NYM M678

Raven-Haired, Feminine Dynamo—Wants exciting man, 45 plus, to create dynamic relationship. NYM M674

Retired Widow Teacher—Educated in Italy, seeks sincere, marriage-minded, professional male, nonsmoker, quiet Catholic. NYM M667

Wanted: Man—30-45, 5'10" or under, for over-40, great-looking woman, warm, athletic/intellectual and entrepreneurial, to dance, socialize, make love, talk and be real friends. Photo preferred. NYM M645

Spanish Or Asian Sweetheart Wanted—By sexy, affectionate Libra, 37, 5'7", 150, black hair, brown eyes, moustache, likes to cook, rollerskate. NYM M664

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Beautiful (Inside And Out)—Fun, loyal, loving, smart, passionate Queens gal, 29, seeks a unique, handsome, intelligent, educated, tall, marriage-minded male to build a future filled with love, laughter, and hugs. Note/photo. NYM U239

Very Attractive, Jewish European Lady—28, looking for an exciting, meaningful relationship with well-established, worldly gentleman, 35-50. Photo. NYM M646

Tall, Divorced, Successful Professional—Alone in Manhattan, seeks woman, 35-45, nonsmoker, for monogamous relationship. To share humor, intelligent conversations, interest in each other's lives, feelings and personal development. Photo optional. Please send brief note about yourself and what is most important to you in a relationship. NYM M666

Sunday Potter—Pretty, creative Jewish blond, 35, seeks smart, funny, caring mensch, 30-45. Photo. NYM M649

Ex-Jock—Looking for supportive woman, 30-45. I am Ivy grad, 50's, entrepreneur/intellectual. Bio/photo/phone please.NYM M513.

Radiant, Earthy, Slim—Woman of circumstance, seeks perceptive, stable male, 50's-60's, with open, giving soul, like mine. For enduring, intimate bond. NYM M695

British Import—Cultured, tall, slim brunette, no children. Would like to meet refined gentleman with sense of humor, 40-50's, equally financially secure, over 5'10", nonsmoker. NYM U245

Request:—Can there be a charmingly stylish woman who is optimistic but sensitive, fun-loving and healthy, looking for a supportive, active and independent woman? Photo/letter/phone. NYM M537

Lady Of Quality—Very attractive, exuberant, free spirit. Seek male counterpart, youthful 60's. POB 1312, NYC 10022

Gracious, Vivacious—Jewish beauty, 27, JD/MBA. Loves brilliant conversation, outdoor adventure, foolish fun. Seeks man 26-38, tall, toned, witty and wise. Photo. NYM M687

Attractive—Jewish, Nassau County female, seeking attractive Jewish male, 55-60, who enjoys dining out as well as dinners at home, getaway weekends, theater, etc. Send bio/photo. NYM M673

Another Jewish MD!!—This one is 33, 5'6", blond, blue eyes, cute, athletic build, fun, good-natured. Seeks pretty, petite Jewish lady. Photo if you can. NYM M719

Sick Of Wimps, Boors, Boys?—Atypical man, 32, 5'11", bright, athletic, curious, attractive, interest in the arts, Jewish, silly, rugged. Seeks lady with sense of humor for best friend/lover. Photo. NYM M671

Very Pretty Jewish Stockbroker—Bright, successful, dynamic, enjoys wide array of cultural activities and just plain fun. Seeks man of accomplishment, in his 50's, for caring, sharing relationship. NYM M672

Are You A "Leg Man"—Who's cultured, Jewish, witty, 40's? I'm trim, pretty, 5'7", 40, classy, fun. Photo!! NYM M676

Englishman, 39, World Traveler—Seeks full-figured, sensual Anglophile, 20-40, any race/nationality. NYM M707

Dynamic Executive—Mid 40's, youthful, good-looking. Seeks beautiful, intelligent, independent, adventuresome companion for sailing on luxury sailing yacht weekends in summer, and skiing in winter. Experience optional. Other possibilities to be determined. Note/photo required. NYM U244

Accomplished Jewish Man—Attractive PhD, 5'8", 47, personable, witty, secure, caring with diverse interests. Seeks attractive, educated, slim woman. NYM M748

Psychologist With Motorcycle—And car. Handsome, youthful-looking, 40's, white male, 6', 185 lbs, warm, unpretentious, good sense of humor. Seeks attractive, unattached female for relationship. Photo/phone. NYM M747

Park Slope Physical Therapist—Tall pretty brunette, 31, with varied interests, seeks Christian man, 6' or over, nonsmoker, successful, for serious relationship. NYM M680

A Special Person—Widower, 54, 5'10", Jewish college professor with outside interests. Not afraid of intimacy or commitment. Bright, spontaneous, sensitive Enjoys walking, hiking, classical music movies and travel. Send note/photo phone to: NYM U240

Thirtysomething—Jewish attorney, 36 5'8", warm, handsome, athletic. Seeks slim, pretty Jewish gal, 30-35, for loving relationship leading to marriage and family. Photo, please. NYM M681

Handsome, Successful, Intelligent—Male, slim, blue eyes, Jewish, seeks attractive female, 26-35. Photo. NYM U242

Let's Get Serious—Writer, Jewish, mid 30's, wishes to meet smart, funny, pretty Jewish woman who wants to settle down and start a family. Photo/note/phone NYM M685

Do You Like—Good conversation, good books, bike rides, travel? Share them (and spring's delights) with me. I am a singl woman, 35, warm, witty, intelligent, attractive (very), successful, kind, in search of a lasting relationship. NYM M682

Attractive, Green-Eyed Blond—Manhattanite, 33, 5'5". Loves city, country and the beach. Desires caring and sharing with someone who is fun and sweet, close in age, a little offbeat but can adjust to all of life's social graces. Photo/note/phone appreciated. NYM M697

Brooklyn Speech Teacher—43, Catholic, varied interests, looking for that one very special lady to establish a lasting relationship. NYM M679

Slender, Witty, Attractive—Jewish woman, 42, no religious preference, varied interests. Seeks strong-charactered man, satisfied with himself/work, who would like an enduring relationship. NYM M689

Striking Brunette—Looking for a man, 40-55 years young, willing to make a new start. NYM U219

Marriage-Minded—Hardworking Jewish non-yuppie MD, 37, 5'7", 145. Interests include classical music, reading, old movies and running, seeks a slender, bright, pretty woman, 24-35, with similar interests. Photo/note/phone. NYM M749

Lithe, Blue-Eyed Swimmer—23, seeks educated, tall, athletic, satiric man, 24-32. Phone/photo/bio, please. NYM U227

Stop—Very pretty, unpredictable brunette, 33, seeks professional, spontaneous Jewish male, 28-38. Surprise me. Photo/note. NYM M648

Sensitive Jewish Man—27, 5'11", athletic, gorgeous. Seeks slim, pretty woman. Photo/note/phone. NYM M699

Warm, Free-Spirited—Widow, 62, slim, 5'5", Jewish. Enjoys tennis, varied intellectual interests. Seeks bright, classy man with sense of humor. NYM U246

Curiosity, Intelligence And Romance—Very successful, shy (at first) Jewish professional, 42, 5'7", who enjoys travel, theater, museums, music, fine dining, dancing and secluded picnics. Seeks good-looking, affectionate, down-to-earth lady with an easy smile and a gleam in her eye, 32-38, to share romance, country weekends and life. Note/photo/phone. NYM M700

Share The Good Life—With a handsome, established man of substance, character, warmth. Seeking only very attractive, fit woman (28-38). Photo a must. NYM U247

Palm Beach—Unique, warm, funny, dynamic, athletic, tall, dark, unconventional and handsome Jewish male, 41, is looking for big romance. The woman I'm looking for is real smart, atypical, exceptionally pretty, slim, sexy, probably artsy, giving, athletic, non-mercenary, possibly relocatable and not "necessarily" Jewish (Oriental?). Your occupation, age (25-38?), are less important to me than your values, essence and overt great looks. And me? I'm a creative, self-made man with full mane of hair and medical/musical/entrepreneurial tendencies, who wishes to share ocean, lunch, life(?). Photo a must - will exchange. NYM M701

Exciting Entrepreneur—Attractive, successful, interesting, very humorous, white Jewish male. Seeks an attractive, bright, caring, intelligent, good sense of humor, good figure, sensual, caring woman, 28-35. Must send photo/phone number. NYM U222

Passionate, Cute, Intelligent—Blue-eyed, professional Jewish female. Loves the beach (looks great in a bathing suit), going to the movies, ice skating, working out and travel. Seeking a cuddly, tender, open, cute professional male, 38-45. Starving artist, smoker and gold medallion type need not apply. Bio/photo/phone. NYM M704

Green-Eyed Brunette Wasp—36, pretty, sensual, funny, smart. I adore NYC, but also country pleasures and outdoor sports. Professionally successful, I'm also a nurturing homebody. If you can say the same about yourself, and are friendly and fun and love to talk, I'd like to meet you. Note/photo/phone. NYM U208

I'm An Original—Old-fashioned, old money but definitely not ordinary. What's a nice Jewish girl like me doing in an ad like this? I'm a good-looking college graduate, 51. I'm conservative and crazy - wise and witty. I love theater, traveling, bridge, books, dinner and dancing. I'm happy and uncomplicated but definitely not simple. Is that you too? NYM M702

Dim Sum Partner Wanted—Very handsome, caring NY attorney, 35, 5'10", Jewish, ready to share chopsticks with a warm, classy, independent beauty with smarts, good humor. Photo. NYM U248

Doe-Eyed, Slim And Saucy—5'6", 37, continental lady seeks a Cole Porter fan who is sensitive and warm with laugh wrinkles. Photo, please. NYM U234

Successful Attorney—Jewish man, 39, intelligent, athletic, playful, witty, caring, handsome and fun. Seeks terrific woman for barbecues on penthouse terrace, summer fun and lasting relationship. Photo/note/phone. NYM M716

Sensitive, Handsome Athletic Attorney—Young-looking 40's, values intimacy, friendship, honesty and the arts. Seeks bright, huggable, slim lady to begin it all again. NY/NJ. Photo a must. NYM M709

Tall, Handsome Professional—Jewish, white male, 31. Seeks an attractive female with a good sense of humor, who enjoys good books and is looking for a lasting relationship. NYM M574

Warm, Sensitive, Successful Lady—39 years, 5'7", attractive. Loves city life and traveling as well as cosy country weekends. Seeks down-to-earth, single Jewish male (non-smoker), to enjoy fun times together. European charm wouldn't hurt. NYM M651

Right Brain Thinker—Seeks right lady. Cute guy, 36, 5'11", 160 lbs. Athlete and intellectual. Now has North Shore, LI house - lacks slim, pretty wife and supercute babies. Photo. NYM M652

Attorney Wanted—By lady MD, 41, 5'9", 132, classy, energetic, sensual. You must love life, romance, NYC. NYM M577

Progressive Values—And old-fashioned manners. Good-hearted, stable, healthy Jewish man, 32, 6', bearded and bald, seeks kind, attractive Jewish female, 25-34, for friendship, love and commitment. Note/photo/phone. NYM U249

Handsome, Divorced Millionaire—Young 50, outrageous sense of humor, energetic but laid-back, romantic Mensan who loves work and play, sailing and travel. Seeks stunning, classy woman in her 30's, wild but fairly sane, sincere, self-assured, trim, gentle and beautiful. Photo, please. NYM M711

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Pretty, Irish Looks—Single female, 30, 5'11", professional. Raised and educated in New England, Christian values, fun-loving, adventurous, sincere. Enjoys outdoor sports and Manhattan nightlife. Seeks single man with shared interests/values. Phone/note, photo appreciated. NYM M720

Let's File A Joint Return!—CPA who doesn't fit the mold, looks to balance love life. I'm 28, Jewish, athletic and nonsmoking. I take deductions for theater, concerts and dining out. My credit column needs a sensitive, fun-loving woman who is down-to-earth yet feisty, with a sense of humor. If you add up, please send note/phone. Photo a plus. NYM U254

Zestful Jewish Exec—37, newly moved to NY from San Francisco. Seeks intelligent, passionate, successful mensch, 35-48, with sense of humor. Am considered exotic-looking, large with blue eyes and equally happy at the symphony or dancing to 60's music. Penchant for Mediterranean/Israeli men. NYM M632

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STRICTLY PERSONALS

Perfect Blend—Black-Hispanic female, young 43, slim, warm. Seeks fit, sincere gentleman with sense of humor for friendship and possible relationship. Race not important. Photo optional. NYM M713

Are You The One For Me?—Pretty, blue-eyed, 5'4", slim, classy Jewish female, 30. Seeks successful, witty, caring Jewish mate, nonsmoker, to share hugs, interests and Chinese food. Photo. NYM M715

I Know What I Want - Do You?—Jewish female, 42, tall, slender, blond and beautiful, bright, independent, very sensitive and sincere. Looking for a man, 45-50, who is highly successful, personally as well as professionally; a man who knows what he wants, as well as the real meaning of caring, sharing and commitment. Photo/phone/note. NYM U251

Bright, Attractive And Silly—Not necessarily in that order. Successful, slim, vibrant 35-year-old, with green eyes, infectious laugh and lust for life. Seeks successful, self-assured, tallish Jewish man, 35 plus, with sense of humor. Share a love of the weekend "get-away" - to the beach in summer, the slopes in winter, the country anytime. If you are the gentleman described above, *shouldn't I be the first to* know? Send photo/note. NYM U252

All The Usual Adjectives—Successful, humorous, professional, divorced, 52, nonsmoker. Enjoys music, art, travel, friends. Great smile. Looking for the right woman, 35 plus, exciting, attractive, intelligent, sensuous. Sense of humor a must. Note/phone/photo please. NYM M717

Stunning, Tall, Shapely Blond—With spirit, values, intelligence, 40. Interested in refined, educated, successful man who enjoys the best. Photo/phone. NYM M718

Code Blue—Needed stat: a lively woman to resuscitate this 5'7", 29, MD, with circulatory insufficiency. No CPR on first date. Photo/note. NYM U257

Brazilian Lady—5'6", 125, 39, seeks educated gentleman, 40-60, who enjoys traveling and 50's music. Photo/phone, please. POB 1703, Madison Sq Sta, NY 10159

Hit The Lotto!—Interesting conversation, fun to be with, ability to adjust to new experiences as well as quiet evenings, attractive SI/NY blond woman with class, successful. Seeks similar counterpart (values a must), 45-55, to share her life again. Note/phone/photo. NYM M633

Tall, Dark, Handsome—Extremely successful, Florida entrepreneur, 33, Jewish, very athletic, fun-loving and sensitive. Seeks sincere, secure, slender and positive, beautiful Jewish woman who is willing to relocate to the sunshine state. Note/photo/phone a must. NYM M723

Smiling Eyes, Handsome, Romantic—Fun-loving and easygoing, 33-year-old male. Seeks a lady who is sincere, caring, thoughtful, emotionally mature and capable of building a lasting, loving relationship. Photo/note/phone. NYM U241

Level-Headed, Health-Conscious—Hard-working, educated male, 5'9", 27. Seeks independent, relaxed woman. NYM M532

Mensch—Athletic, 47, was married 20 plus years. Seeks slim Jewish female. Kids a plus. NYM U253

Blond, 31 Years Old—Good figure, seeks 30-45-year-old male. Send photo and note. NYM M728

High Standards—Tall, handsome 39-year-old, very high-caliber Manhattan executive - dynamic, articulate, sensitive, with a good sense of humor. Seeks that elusive, very special woman, who is in excellent shape, with cover girl looks and is charming, bright and casually sophisticated, with a positive outlook and a desire to experience the best life has to offer. Nonsmokers only. No photo, no reply - but will exchange. NYM U255

Hi!—I'm 27, 5'4", attractive, single, nonreligious Jewish social worker, with sweet smile. I desire a loving relationship with a special, nice, caring, warm, honest, healthy, secure professional man, 30's, to share the goodness in life. Nice note/phone/photo, appreciated. NYM B873

Lovely, Creative, Genuine—Female, white, 29,(frowns on the singles scene), has but one wish to find one special gentle *male 30's plus, professional, chock full of* morality, integrity, and smarts. Nice smile a plus. Note/photo please. NYM M804

Corporate VP—With east side apartment and country home, 6', 42, nonsmoker, good-looking, romantic and caring. Seeks woman who is interested in a relationship *with a man who is a corporate* VP with east side apartment and country home, 6', 42, nonsmoker, good-looking, romantic and caring. Photo/phone/note. NYM T362

Start Platonically—Work up to lovingly. Attractive Jewish blond awaits 58 plus, tall, dynamic nonsmoking man. Photo/letter/phone number. NYM M731

Tall, Talented, Total Woman—Seeks a *man with complementary characteristics.* I'm 5'9", 40 years old, slender, sensitive, artistic, professional musician and teacher who has a passion for nature, outdoor activities and life. Warm, mature, dedicated and delightful. NYM B918

Dream Woman—Looking for a dream man, of age 49 to 65. NYM U159

World Traveler—Blond, green-eyed, successful business exec, 5'5", 121 pounds, 31. Seeks successful professional or businessman who understands what it means to make a decision. My interests vary and my tastes are refined. If you are white, between 35-45, please send current photo and note. NYM M730

Classy Divorced Attorney—20's, seeks Christian professional male. NYM M732

City And Country—Attractive, youthful professional woman, 50, NYC native, lives, works in VT. Seeks mature man to share interests in books, arts, politics, outdoors. NYM M504

Attractive Woman—47, looking for a dear fellow 60 plus to share life's pleasures. Photo/phone. NYM M758

Prince Charming—Where are you? 30-year-old Jewish professional, romantic blond, wants to be swept off her feet. Please respond with photo/phone. POB 788, NYC 10021

Very Financially Secure—Attractive man, 34, 6'2". Seeks very attractive lady's company to dine and enjoy Manhattan's nightlife. Relationship. Phone/note/photo. NYM B947

Male - White, Divorced—Young 50's, attractive, handsome businessman. Seeking slim, petite, 40's, with zest for life, intelligent, warm, caring. Note/phone. Photo a must. NYM U173

Two Worlds—Corporate exec/artist in one creative, accomplished woman. Early 50's, Jewish, kind, mature, elegant, articulate, athletic, sexy, fun and more! Seeks her match in tall, nonsmoking man, 55 plus. Letter/photo/phone appreciated. NYM M636

Warm, Bright, Witty—Medical professional, 31, pretty, 5'2", slim and Catholic. Seeking a professional man, 28-40. Photo/note/phone. NYM U168

MD, 34—Varied interests, passions, big reserves of TLC. Seeks brassy, zaftig, cultured beauty. Photo. NYM M510

Uptown Look, Downtown Spirit—Extremely eclectic, youthful 40's woman, slim, attractive, alive. Seeks man, 30-50, with sense of humor, nonsmoker, who is fine alone but would prefer the right company. Photo would be expeditious for both of us. NYM M739

Spirited Brunette—Seeks sincere man, 30-35, for friendship/marriage. Photo. NYM U170

Handsome, Intelligent And Successful—White/Hispanic male, 32, 5'7", down-to-earth and very romantic. Brown hair and blue eyes. I'm looking for a white or white/Hispanic, slim female for serious relationship. Send bio and photo. NYM U169

Warm, Energetic, Handsome—Jewish professional, 5'11", 30, slim, athletic, bright, witty, articulate and reflective. Seeks cute, feisty, intelligent female, to be my best friend - in a warm, caring, totally honest and fun relationship leading to marriage and lifetime happiness. Photo, please. NYM B940

Manhattan Entrepreneur—42, 5'10", 175. Likes dining out, dry wit. Seeks very pretty Christian lady, nonsmoker, to 35. Box 204, *1202 Lexington Ave*, NYC 10028.

Pretty And Patient—Professional woman - 37, *looking for exceptional* man for love and commitment. Photo/note. NYM U172

By Tonight You're Answering This—3 days in the mail, it's rushed to me, hits me like a ton of bricks - see ya in 6 days. Oh, yeah: cute MD, young 32, seeks Jewish, petite, pretty lady to end my ad-writing career. NYM B942

Sweet, Pretty, Slim—Jewish professional woman, 33, likes *antiquing, animals,* days in the country and the Mets. Seeks Jewish professional man, 32-42, with a good sense of humor and sincere desire for commitment and family. Note/photo appreciated. NYM B944

Spirited Sensitive Sincere—Happy, petite, trim, attractive, mid 30's, biomedical research scientist, warm, caring, romantic. Loves to travel, enjoys film, theater, music, biking, ice skating, basketball. Seeks honest, unattached, highly educated gentleman of similar age, with spirit of adventure, who can make me laugh and wants to fall in love. NYM M742

Self-Assured, Self-Aware, Successful—Sensuous and interesting, dark-haired, petite beauty, 48 (but looks years younger). Seeking a man cut from the same cloth. Photo a must. POB 3275, Long Branch, NJ 07740

Attractive Professional Woman—Enjoys poetry, music, hiking, adventure. Seeks warm, intelligent raconteur with capacity for laughter, 40's-50's. Note/photo please. NYM M516

Successful, Orthodox Jewish—Businessman seeks attractive, Orthodox female, 19-30, for purposes of an exclusive, intimate relationship. Must be willing to observe all Mikvah laws. Please send photo to NYM U181

Mature, Centered, Bright—Filled with wonderment, gentle feeling, 48, divorced, graduate degrees. Looking for someone who has read Alan Blume and Pau Kennedy's books. Want woman, 37-45, as a friend to share in quiet of the human spirit, and humor at paradoxes of life Note/phone. NYM M638

Wanted: Man, 43 Plus—To share life and love with pretty, sexy, cultured, athletic lady. Nonsmoker. Phone. NYM M669

Tall, Very Handsome—Athletic, design professional. *Independent, adventurous* and artistic, with an incorrigible sense o humor, 31. Seeks striking female counterpart, 24-34, who can't believe she's doing this and who has, or can accept someone with, very *infrequent* herpes. Note/phone photo please. NYM B951

Greek-American Professional—29, 6', 170 lbs. Seeks slim, personable lady, 22-30 family-oriented, with old-fashioned values. NYM U179

Big Brown Eyes—Petite Jewish lawyer (early 30's) with style and wit, seeks male counterpart (30-40). NYM B952

Ex-Model, 30—Seeks financially secure older man - fun-loving, sensitive and communicative - to share life's pleasures. I am also financially secure. NYM M525

Rosalita Come Out Tonight—Outgoing athletic, handsome, north NJ lawyer, 27 Seeks slim, attractive, personable Jewish female for sharing Saturday nites and Sunday mornings. Phone/photo. NYM M526

Successful Yale Graduate—28, 5'10" seeks pretty, highly intelligent woman 23-30. I am old-fashioned, romantic, good looking, honest. Prefer that you be warm relaxed, slender, quiet, not keen on New York. NYM U180

Love Lasts—I'm a pretty, 5'3", blond ar director, looking for a successful, nonsmoking Christian man, 36-45, who want a wife to share life's pleasures. Photo please. NYM B912

No Games—No bleach - sheer honesty Stunning brunette menschette (41) seek mensch for sharing and caring. I lov camping, sunrises, kids, puppies, travel love being part of a couple and willing t make required sacrifices. Can we meet f a walk in the park that might last a lifetime? NYM B941

Romance Of Ages—Younger fit ma 33/older secure woman. NYM M535

Gay, Healthy Exec—40-year-old. Seek healthy, physically fit nonsmoker, 25-3 career-oriented - and who enjoys skiin and travel. Note/photo. Discretion assured. NYM U187

Rock 'N' Roll For Two—On horseback my idea of Nirvana. Sparkly-bright, pret woman, late 30's, future in hand - looks share it, a little at a time or winner-tak all, with like-minded gentleman, 35-4 Note/photo please.NYM B960

Getting To Know You—Can be more i triguing tete-a-tete. Try this female, 3 and let nature take its course. Note/phot phone. NYM B970

Chinese Male Professional—Ambitious, tall, 37, low-key, candid, good listener, warm, humorous. Prepared to channel my energy to Chinese gal who will be my true and equal complement. NYM B973

Let's Be Friends And Lovers—Trim, 46, attractive businessman. Seeks trim, exciting woman, 25-37, to share the best of life. Photo/phone. NYM B985

Strong, Successful, Secure—Divorced Jewish male professional, owning own company in NYC, would like to meet a pretty, not-overweight woman, 40-45, and create a supportive relationship based on love, intimacy and mutual respect. Varied interests include all forms of music, dancing, dining out, traveling, swimming, sailing, walking. Recent photo. NYM M745

Handsome, Jewish—32, seek strong feminist - alternate life style. NYM M555

Appealing Jewish Woman—34, pretty, intelligent, varied interests. Seeks sincere Jewish man whose interests include marriage, children. NYM M550

Wanted:—Female sailing partner - to discover the world on my 65' sailing yacht and land. Independent European, 45, energetic, young, fun-loving. You are an attractive, slim, intelligent female, 25-37, who loves sailing, adventure and travel. NYM B989

Gay Jewish Female—28, PhD-to-be, seeks warm, stable woman who faces life with humor and compassion. NYM M568

Platonic Relationship—And friendship with woman, any age, desired by successful, friendly white male, Jewish executive, 37. Platonic marriage eventually possible - but respond even if not marriage-minded. Phone/photo please. NYM B990

Rural Writer—Wasp, female, 50, looking for someone looking for someone looking for someone who's not boring. NYM B991

Warm, Wonderful, Witty—Handsome Jewish attorney, 31, gentle, with everything going for him - but still looking for the final piece in the puzzle. If your contours fit the bill, Jewish female, please write with photo/phone. NYM U206

Do You Yearn For A Time—When wives loved their husbands, husbands loved their wives and children were more important than real estate? A non-Jewish handsome, single white male, 33, would like to meet you. NYM M556

Good-Looking, Trim DDS—42, Catholic. Seeks stunning, chic, vivacious, friendly lady, 27-37, for NJ/NY romance, commitment. Photo, please. NYM U213

Romantic Young Doctor—Seeks romantic Jewish woman. NYM B997

Successful, Brainy Man—Seeks brainy belle, 25-35, for the good life, love, marriage, family. I'm Wasp, 39, 6'0", muscular, athletic, attractive. Letter/phone/photo. NYM M569

Classy, Attractive, NJ—Jewish female, 40, seeks sincere, caring, educated Jewish male, 37-42. NYM M572

Handsome Young Attorney—Seeks a beautiful, bright, sensitive woman, age 26-38, for possible serious relationship. I am 32, attractive, health-conscious and interesting. Prefer someone who wouldn't ordinarily answer an ad. Send photo (a must)/note/phone to: POB 6291 Parsippany, NJ 07054

Love Is In The Air—Romantic male, living in New York four years now, originally from Chicago, blond hair, blue eyes, 31. Loves dancing, dining. Are you an active, professional-minded, dark-haired female, 25-33? Are you looking for an equal relationship? Then write and tell me about yourself. Nonsmoker, or very light. Photo a must. PS - AIDS-tested and I have no AIDS. NYM M594

Elegant, Beautiful Woman—47, Jewish, seeks her match. Photo. NYM M575

New To NYC—28, pretty, green-eyed blond MD, looking for normal man who enjoys theater, travel, dining out as well as home-cooked meals. If you don't want to send me a photo, draw a picture of yourself. NYM U216

Vivacious And Bright—Female and rabbi, 28, seeks Jewish male who knows that the world stands on 3 things: humor, warmth and depth. NYM M640

Charming Investment Banker—35, with international flair, has not yet written off romance. Renaissance man, blond, blue-eyed, 6', 190 lbs, athletic, good-looking. Seeks vivacious, beautiful woman (25-35), who would like to share laughs, feelings and good times. If you're in good mental/physical shape and relish being challenged as well as spoiled, then we might make an unbeatable combination. Photo helpful. NYM U232

A Pretty—Slim, passionate 44-year-old in great shape. Loves theater, movies, dancing, food, art, the indoors, outdoors, etc. I enjoy my career. I'm happy and fulfilled except for the want and need of one endearing and enduring Mensch. You? Photo, please. NYM U236

Good News, Bad News—Good: athletic male, sophisticated and funny, tall, lean, romantic, sexy Wall Street attorney, 39, with piercing blue eyes. Bad: mild, very infrequent herpes. Seeking smart, fit, pretty, understanding lady for love, laughs and commitment. She will find the good far outweighs the bad. Note/photo, please. NYM M643

Gregarious—Handsome black exec, seeks pretty, Waspy blond, white woman, 25-35, who is secure in her profession and a good tennis player. Photo. NYM M588

Tall, Elegant—Truly beautiful woman, 41, warm and compassionate, with great sense of humor, very successful attorney who knows how to relax and have fun. Enjoys city and country living. Seeks tall, Ivy-educated or equivalent male counterpart who is equally financially secure, intellectual, ambitious, highly successful, a gentleman, politically left of center, verbal, playful, kind and caring, for lasting relationship. Bio and photo greatly appreciated. NYM M590

Male, 50, Herpes—5'10", 180 lbs, fit, loves country music/opera, city and country walks. Seeks female, 40-48, with similar interests. Note/photo/phone. NYM M601

Extraordinary Man—Great-looking, slim, muscular, swimmer's body. PhD in the humanities from top university. Successfully runs his own investment company. World travelled and highly adventurous (spent three years cattle ranching in the mountains in Montana). Desires to love a nonsmoking, slender NY City woman of striking physical beauty and engaging cerebral substance, 26-35. Photo essential. Will gladly exchange. NYM M767

Handsome Jewish Professor—And businessman, seeks bright lady, 27-37, ready for romance, marriage, children. Prefer dating a career woman such as an MD, attorney, MBA, or any strong, independent woman. I enjoy academic research - especially medicine, psychology. Also writing real estate forecasting book and sell luxury homes and businesses in NJ. A famous author (my brother) has written nice things about me in a popular book. Write soon. NYM M589

If You Are A Single—Healthy, normal male, 50-60, please contact this good-looking Jewish widow from Manhattan. Time is of the essence. NYM M606

Man, Oh Man—If you're ready for a truly handsome, trim, stylish, financially secure man at the top of his game, 43, 5'7", this entrepreneur is a unique blend of education, street smarts and common sense. Stictly a one-woman man seeking a mature, affectionate woman who realizes it's chemistry, trust, honesty, communication and monogamy that make it or break it. Let's go for it! Bio/photo. NYM U218

Easygoing, Successful, Bright—Jewish male, 27, self-employed, attractive and very considerate. Seriously seeks down-to-earth, unpretentious woman with beautiful blond hair and looks to match - slim, educated, 24-28, involved with own career, who loves good conversation and loads of affection. Nonsmoker. Please send photo to: NYM M592

Seeking Special Lady—Attractive, successful Jewish professional man, late 40's, athletic and affectionate. Into tennis, travel, theater, movies, good conversation and fun times. Seeks to build a serious relationship with a pretty lady, 32-45, who is sincere, slim but shapely, sensitive, sharing, stable and down-to-earth. Photo/phone please. NYM M593

Sensitive, Educated—Man seeks attractive Jewish female, 21-35, under 5'3", under 110 lbs. Blond, LI preferred. NYM U221

If You Like—The Mets, Woody Allen, Lao-tzu, the Doors and SCTV, then you'll love this shapely, 27, dark-haired, dark-eyed singer. Note/photo. NYM M595

Fun, Attractive, Widely-Traveled—42, entrepreneur. Seeks sensual, chic, educated, caring European woman (30's), for fun and forever. NYM M596

Natural Renaissance Woman—Lovely environmentalist/writer-poet from Stanford/Harvard/Wall Street - slender, 5'4". Seeks vital, creative, solid, warmhearted outdoorsman, about 35-45, for commitment and a child or two. Note/photo/phone, please. NYM U223

European Woman—29, pretty, seeks tall best friend and lover. NYM M598

Pretty, Petite Blond— 41, warm and outgoing. Likes good jazz, movies, conversation and food. Seeks attractive male counterpart who likes to laugh, communicates easily and enjoys both the finer and simpler things in life. Note/photo/phone. NYM M599

Attractive, Well-Educated—Black female, 39, 5'9", slim, shapely, seeks equally financially, emotionally secure male for marriage/family. Bio/photo. NYM M756

Striking Brunette—5'8", 37 (younger-looking), tired of meeting the wrong men. The right one is bright, secure, Jewish, nonsmoking, has panache. NYM M755

Tall, Attractive Female—Law enforcement professional and new attorney, 40, 5'9", varied interests. Seeks down-to-earth guy with good sense of humor, for fun and commitment. Photo optional. NYM M604

Bright, Witty Widower—Without dependents, professional, 51, 5'6", 135 lbs, seeks one woman to be the most important person in his life. NYM M757

Very Tall Blond—Female professional, 36. Attractive, slim, warm and fun-loving. Non-practicing Catholic. Enjoys dancing, champagne, beaches and horseback riding. Seeks sincere, secure, affectionate man for friendship/romance. Note/photo. NYM M761

Southampton-NYC, Ivy Guy—Seeks tall gal, 38-44, to bicycle and... NYM U224

Aries Seeking Leo—Are you a secure man, 55-65, with a lust for life? I'm a very attractive, 5'6" lady, who enjoys life and would like to share laughter and "remember whens". NYM M614

Friendship For Openers—Isn't that the best beginning for two? I'm an attractive, very female, highly intelligent, successful achiever, divorced, 49, fit and slim...Looking for an exceptional man - successful, accomplished, evolved, still growing, with a sense of humor and fun. NYM M608

Lovely NY/CT Lady—39, professional. Seeks successful, white Christian male, 42-60, sense of humor, who likes skiing, sailing or golf. NYM M607

Professional Woman—32, Wasp, intelligent, sincere, attractive, nonsmoker, Brooklyn Heights resident. Seeks male counterpart for cultural and outdoor pursuits. NYM M618

Fifty, Feminine, Fashionable, Fun—Attractive, professional portrait painter and fine arts educator. Nice gal aspires to meet nice guy. Note/phone. NYM M609

Full-Figured Woman—Warm, attractive, 39, enjoys sports, music, theater, walks by the ocean. Seeking a man with similar likes who is not afraid to share positive feelings. Photo appreciated. NYM U225

2-Year-Old Labrador Puppy—Seeks fun, intelligent, open and successful man, 45-65, for his artsy, attractive MD mistress. Note/phone/photo optional. NYM M611

Company President, 38—Successful, warm, caring, affectionate female, very pretty, nonsmoker, in great shape. Seeks stable man of substance, with good sense of humor, enthusiasm for his work and ability to communicate feelings verbally, for friendship leading to marriage and family. NYM U226

Ready For Commitment?—Attractive, full-figured Jewish female, seeking gentle/strong man in 40's, secure and satisfied with who he is. NYM M610

Beautiful, Sensuous, Intelligent—Vulnerable female designer, 40, seeks together man to share all the beautiful things in life. Photo, please. NYM M612

No More Time To Waste—5'6", slender, successful, beautiful woman, sophisticated and spunky, mid 30's - looking for the same in a man. Must be Jewish, 35 plus, and have a sense of humor. Looking to laugh together through life! Photo/note/phone, please. NYM U228

STRICTLY PERSONALS

Sunny, Glamorous Blond Lioness—Would like a strong, loving man to romp through life. 31, long blond hair, blue eyes and sparkling energy. Playful and impulsive yet serious about business. I'm confident yet vulnerable and would like a man with an easy smile and generous spirit who wants to share a magical life style. Please include a photo. NYM M619

Interviewing For Shavout—I am a bright, beautiful, sensuous, 5'7", well-built, warm and wonderful woman, mid 40's. Seeking to share the rebirth of spring with 48-58, tall gentleman with solid values, for friendship, romance and ? NYM M620

Jersey Male, 23—Good-looking and kind-hearted engineer seeks attractive Jewish lady for serious relationship. Photo/phone. NYM M621

To Love And Be Loved—To care and be cared for. Are you the super-intelligent, serious yet whimsical, secure nonsmoker who'll make this pretty, sensuous, young 41, special lady complete? NYM U231

Pretty Blond—Slim, 36, eclectic interests, quality life, bright, warm. Seeking sensitive, adventurous man for fun, friendship/relationship. NYM M630

Intuitive, Warm, Pretty Woman—Interests: art, Eastern philosophy, country living...Seeks 38-50ish, loving man with style and sense of humor. NYM M622

Soft Scandinavian Beauty—Caring and sensitive woman who enjoys the arts and outdoors, seeks attractive, verbal, emotionally open man with sense of humor, ready for romance. Nonsmoker/photo appreciated. NYM M759

Attorney, Good-Looking—Seeks attractive, sassy female with very good figure, preferably in her 40's. POB 1775 NY, NY 10008

Am I Really Doing This?—Attractive, vivacious, 55 years young Jewish woman with a zest for life. Seeking a mature, intelligent, nonsmoking man who knows how to laugh, who enjoys the excitement of NYC and the contrast of relaxed country weekends. I love dancing, opera and my VCR. NYM M762

Lovable Lawyer—34, slim, 5'10", handsome, honest, sincere. Enjoys beach, skiing, music. Seeks bright, independent, sensitive, unassuming, very pretty, slim female, 25-30, for good times and whatever may unfold. Note/recent photo/phone preferred for reply. NYM U229

Single White Male—Mid 30's, 6', financially secure, intelligent, good sense of humor. Likes sports, movies, beach. Seeking female, 25-35, for lasting relationship. Bio/photo, please. NYM U230

Charming, Fun-Loving Female—33, attractive, intelligent, cultured and warm. Seeks partner, 28-45, with similar attributes, to share my life with. Varied interests okay but arts appreciation important. Note/photo/phone. NYM M623

Not Moonstruck Yet—Italian redhead is waiting for you: handsome male, 40's, creative, open. I'm candid, sexy, literate, congenial, 41. Photo. POB 40, NYC 10028

Pretty, Green-Eyed Blond Professional—Enjoys laughing, loving, travel, sports, music and children. Seeks affectionate, nonsmoking Christian man, late 30's-early 50's. Letter/photo. NYM M624

International Beauty Consultant—Exuberant woman, 30's, seeks intelligent, sophisticated, cultured, equally financially secure, marriage-minded male, 32-45, with a zest for life. Photo a must. NYM M657

A Touch Of Class—Lovely NYC lady, professional, independent, Jewish, seeks special guy for fun and romance. Must be tall, good-looking, successful, 48-58 and happy with himself. Photos gladly exchanged. NYM M764

Pretty Female, Upper West Sider—With penchant for travel off the beaten path, Jewish, 40, 5'8", seeks open-minded, liberal-thinking male. NYM M766

A Thousand Clowns—Is a favorite movie of this recently available, very cuddly, fit and handsome attorney and father, 45, who also loves Mozart's Clarinet Concerto and the Jets. I seek a very bright, pretty, sexy, sassy, trim, mature woman, 35 plus, with a sense of humor and romance. Photo helpful. NYM M769

Leading Man Wanted—By attractive, slender Jewish female professional, 33, whose credits include success, wit, sincerity. Jewish male co-star to be tall, trim, 33-40, accomplished, personable and refined, for role as loving husband in romantic comedy. Note/photo/phone. NYM M626

Wanted:—Warm, sensitive, loving, cultured, handsome Jewish professional male, for very special, attractive, petite Westchester psychotherapist, 40 - to share vicissitudes of life. Photo. NYM M627

Vivacious, Open, Self-Aware—Jewish lady, active in sports. Enjoys music, theater, dance(ing) and art. Wishes to meet introspective, fit, successful man, 42-55, for relationship. Phone. NYM M631

Seeking A Winner—Very cute, romantic male professional, 35, slim, 5'11", good values. Seeking a very pretty, slim, sensitive woman, 25-35, with strong character. Note/phone. NYM M629

A Younger Man Preferred—Who seeks a relationship with a really great-looking, sexy, independent blond, very successful, early 40's, slender, 5'4", athletic, Jewish (you needn't be) Manhattan. You are very handsome, very successful, 32 plus, 5'9" plus, nonsmoker. NYM M768

Beautiful Female MD—Jewish, 30, prestigious position. Seeking very successful, handsome male for committed relationship. Photo/bio/phone. NYM M772

Ex-New Yorker—Now Floridian, attractive, divorced, Jewish, 40, 6'2", 210 lbs. Successful entrepreneur, pilot, healthy, nonsmoker. Looking for younger-than-I lady who understands what is truly important in a relationship. Tell me. Photo/phone. NYM M774

Very Pretty Lady—Thin, fit, toned. Late 40's. Seeks NYC CEO man, 30-45. Let's be friends, lovers, share favorite things. Smokers okay. Note/phone/photo must. NYM M795

Renaissance Man—Marriage-minded professional, 6', slim, 39, Jewish, seeks special lady. Should be slim at 25-35. Photo appreciated. NYM M799

Arts - She Seeks Arts - He—Heart, looks, wit (us). 30's-40's. Photo. NYM M778

Businessman Seeks Business Lady—At 45, stylishly handsome, healthy, fit Manhattanite with positive attitudes and diverse interests; owner interior design firm. You're 25-35, a corporate or entrepreneurial Manhattanite who's bright, energetic, slim, sexy and adventurous. We're passionate about all things and desire a meaningful, communicative relationship between two emotionally available people. Photo/phone. NYM M779

Brigitte Nielsen Look-Alike—But with heart and soul! Green-eyed blond, 6', slender and stunning, bright, loyal, happy and fun, 28, Wasp. Desires confident, successful man, 6'2" plus, fit, nonsmoker with hair and flair. Photo/note. NYM M782

Millionaire—36, handsome Italian man seeks loving lady, 20-35, for happiness and romance. NYM M783

Handsome, Successful Attorney—46. Tall, slim and athletic. Likes jazz, the outdoors and movies. Looking for a beautiful woman in her 30's, to see Moonstruck with. Will also consider Biloxi Blues. Photo/note. NYM M787

Adventurous Achiever—36, 6', athletic, creative, seeks dedicated woman, 25-35, with a sense of humor. NYM M798

Exciting, Personable, Spiritual—Intellectual, professional Jewish male, 37. Seeks very attractive, slim, feminine, refined, spiritual, Jewishly-oriented woman, 25-33. Photo appreciated. NYM M789.

Brenda Starr—Bright, blue-eyed, red hair, slender, 5'3", searching for Mystery Man - intelligent, attractive, sincere, established - 45-55. Photo. NYM M800

Ski Season Over—Ready for summer love. I'm 31, definitely cute, lots of fun. Your 28-30's, Jewish, just an all around good guy with great wit. NYM M788

Just Turned 30—Jewish woman, very attractive, fun-loving, spontaneous, warm. Seeking great man, tall, emotionally stable professional for friendship and more. Looking forward to your response. Sense of humor and photo a must. NYM M790

A Rare Find—Very attractive, intelligent, Jewish woman, 35, sweet, giving, loves her career, people, tennis, ballet. Passionate for Japan. Searching for another rare find of the male persuasion. NYM M793

Very Loving—MD/PhD, 33, excellent listener, witty, attractive, enjoys good food, wine tasting, aerobic exercise and much more. Seeks commitment with very intelligent, thin, fit woman, 23-35, with a zest for life. NYM M794

Extremely Bright—Very pretty, ex-Miss Argentina, would be happy to meet a gentle man with traditional values, 40-50. Photo a must. NYM M796

Mate Search Underway—Sensitivity, warmth, intelligence and humor overshadow my negatives. Friendship, love, sharing, commitment, marriage and family are goals/necessities. Mate must have a warm heart, open, seeking mind, beautiful face, svelte body and a quick smile and laugh. Must be unafraid of my complexities and introspections. If you're a woman with these qualities, don't smoke, are 27-35, and want a good, giving man (5'10", attractive, professional) who needs to share his life and love, send note describing your life, character and dreams, with photo and phone. NYM M797

I Am A Gentle—Reasonable NYC man. Wishes to meet someone special in this somewhat isolated city. I'm 6'3", 46, and think of myself as handsome. I am intelligent and possess a high degree of independence and personal integrity. I have always managed to make a living doing interesting work and maintaining a high quality of life. I love to travel and have lived in many parts of the country. Some of my interests are good music, wines, chess, billiards, movies, poker, plays and long drives in the country (beautiful home in upstate NY). I'm seeking an independent, attractive, very smart, nonsmoking NYC woman with a sharp sense of humor, 34-43. Photo, please. NYM M802.

Attention Westchester/CT—There really is an attractive, Jewish female, 33, living outside of the city. Respond with note/photo/phone if you are 30-40, honest, caring and looking for a lasting relationship with a terrific woman. NYM M801

Slim Attractive Lady—Bergdorf's, Bach, Financial Times. Seeks a man, 37-47, for future together. Note/phone. NYM M806

Well Known Author—6 bestsellers. I am a sophisticated NY woman with good values, very cute, slim, smart and funny, looking for male counterpart. Must be very accomplished and successful, highly intelligent, attractive, sophisticated charming, funny, sane, stable and kind; 38 to 58. No would-be writers who send me bad poems please. Bio/photo. NYM M803

Handsome Jewish Professional—43 seeks female counterpart. Commitment-minded. Photo/bio/phone. NYM M692

Emilio Estevez Type—28, 5'5", Jewish - nonreligious, successful builder, intelligent, good sense of humor, sincere. Looking for 19-24-year-old, easygoing, intelligent, sensitive, never married. Photo and bio, please. NYM M683

Attractive, Educated—And well-traveled guy, 31, seeks gal, any age, to enjoy ballet theater and film. Photo and phone a plus a good self-image and adult perspective essential. NYM U243

Incredibly Successful CEO—New bachelor after 17-year marriage, athletic, good-looking, 40. Love all sports - especiall skiing in Aspen - the beach, rock, dancin and romance. Homes in NJ an California. Not very modest but very, ver nice. Need a love in my life who's just a nice, very bright, talented, 23-30 and breathtaking beauty. Note/photos/phon please. NYM M690

European Banker—35, would like to ge married. Successful at work, but still looking for a lady he can fall in love with Catholic. NYM M573

Vibrant, Warm Pediatrician—Brainy an beautiful female, ex-dancer, 5'6", 35 single, who enjoys exercising, people, ro mance. Seeks professional, health emotionally available Jewish man wit family values, 30-45, for mutual commi ment. Note/photo please. NYM M722

Bubbly Green-Eyed Irish Princess—3 seeks Lancelot. When last seen, he was 3 to 40 years old with medium height an build. His most endearing qualities are h sense of humor and romantic nature. miss our dinners, dancing and long wal by the ocean. Look forward to being wit you again. NYM M662

Let's Be Best Friends—You are 29-36, a warm, caring and bright Jewish woman who wants marriage and children. I am a sociable doctor, 42, who enjoys Shabbos and synagogue, Mozart, movies, horticulture and the outdoors. Write me about your interests. NYM M736

Witty, Warm, Intelligent—Black female educator, 26, pretty, full-figured (and losing), diversified interests. Looking for a white male, 27-38, ready for friendship and marriage. LI area. Photo/phone/note. Sincere replies only. NYM U171

Pretty, College-Educated, Christian—Lady, tall (5'7"), intelligent, affluent, who enjoys sports, movies, concerts - quiet times. Would like to meet a gentleman in his 50's, in reasonably good shape, with a gentle nature. Note/phone. NYM M637

Petite, Blue-Eyed Blond—36, with beauty, brains and wit, wants to meet you if you are also successful, fun and ready for a new romance. NY/NJ. Note and sense of humor a must. NYM M639

Natalie Wood Type—28, sensitive and sexy, seeks a successful man. Photo please. NYM M615

Objective: Chemistry—NJ, single white male, slim, educated, successful, 39. Believes in honesty, loyalty, rock and roll. In search of classy lady with warmth and wisdom to share pursuit of happiness. If you're bright, pretty and maybe a little too intense, please say hello. Photo appreciated. NYM M617

Handsome, Adventurous Attorney—25, 5'7". Seeks sensuous, sophisticated, single Jewish female for romance and relationship. Photo/note. NYM M616

Attractive—Single white female, 31, looking for a buddy to share love and life. You are a sincere, intelligent Catholic male with a good sense of humor. If you're looking for a relationship leading towards a permanent commitment, I'd love to hear from you. NYM U238

Tall NYC Man—46, seeks sensible lifetime partner. Young children okay. NYC resident with Christian European or Midwestern background a plus though not necessary. Note/phone. NYM M810

Petite, Pretty Professor—Bright, Jewish, late 30's. Caring, generous, playful. Loves the city and all it has to offer. Is interested in meeting someone special, who is also warm, sensitive and supportive - for all that life has to offer. NYM M661

Handsome Lawyer/Banker—32, 6', blond, blue eyes, athletic, fit. Seeks slim, wise, refined Christian woman, 25-32. Note/photo. NYM M659

Future Starts Here—European Jewish male, 35, hi-tech professional, bright, attractive, slim, loving, ultra undumb, looking for you, the IQ-full, gorgeous, slim, sparkling, feminine, warm lady for keeps. Note/photo? NYM M710

Millionaire Legit—Generous, 46, 2 sons, seeks model or stewardess looks, 25-35 for relationship. Photo a must. NYM M650

Sensitive Jewish Widower—CPA, young-looking 57, 6'3", in good health, down-to-earth person. Looking for a slim, good-looking, nonsmoking Jewish widow, 45-53, with grown children, who is ready to love again and remarry. Photo/bio/phone, please. NYM U233

Scrabble Nut Seeks L-o-v-e—You are earthy, intelligent, tall, thin, 30-38. I am beautiful, Jewish, great cook! Love sci fi, rock music, conversation. Photo, please. NYM M628

Secure, Successful Physician—33, 5'11", enjoys athletics, concerts, museums, seeks caring, adventurous, sexy woman, 24-30. Note/phone/photo. NYM M776

Spring Fever—This 33, bright, Jewish, beautiful NJ lady would like to share the warmth with a handsome, 30-40, Jewish NY/NJ nonsmoker. Let's explore the best life has to offer, season after season. No commitment-phobes, please. Note/phone. NYM M773

Good-Looking, Fun-Loving—White male, early 30's, seeking attractive woman for good times and more. Note/phone. Photo if possible. NYM M780

Picnic With Petite—Attractive female environmental planner, 37. Tennis, music, arts enjoyer. Seek caring, sometimes silly mate. NYM M781

Attractive, Professional Woman—35, outdoorsy, Jewish. Values kindness, honesty, intelligence. Seeks man for serious relationship. NYM M784

Reasonably Tall—Blue-eyed physician who, at 37, feels like he'd rather retire to one of his other too-many-for-a-lifetime interests. Described by lady friend as a cross between Indiana Jones and John Lennon - such is the price of anonymity. I think I'm more fun though. In bad company at the moment...help me out. NYM B994

Dangerous Redhead—36, who can't be tamed. Seeks challange, tall daring man, 38-45, who thinks he can survive the battle of wills. The fearful need not apply. NYM M813

Romantic Widower—Cuddly, 6'1", trim, Jewish, late 50's, handsome and sophisticated. Financially very secure. Loves candlelight dinners, music, travel, beauties of nature and the warmth and beautiful glow of a secure woman comfortable with herself, to whom I can give my love and trust. Someone I can laugh, play, be alive and care for, and share the rest of my life with. If this is what you want, send photo and note please. NYM M816

Vibrant Brunette Beauty—Curly hair, warm brown eyes, loving heart, shapely, sincere, bright professional, young 50, grown children. Seeks appealing, caring, fun-loving, successful Jewish man who is eager to share diverse interests, willing to live fully, and open to love. Note/phone/photo appreciated. NYM M814

ANNOUNCEMENT

Janet—Please call Norman again. Sorry I didn't call back. Have wrong number.

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 620

BY MARY ANN MADDE

BATCHILD & ROBIN

THE MANCHURIAN ASPIRANT

THE ASSISTANT D. A. OF CASTERBRIDGE

M. LARVA

THREE MYOPIC MICE

RINGLING BROS. AND BARNUM & BAILEY TEA DANCE

Above, prequels. Competitors are invited to devise the title for one book, play, film, or what-you-will that preceded the familiar one.

Results of Competition 617, in which you were asked for fortuitous alliances.

Report: Among the repeated and duplicated: Dot Sadat. Chris Maas Carroll. Ella Vader. Ella Funt Mann. Polly Warner Crocker. Kaye Schirra Seurat. Vanna T. Fehr. Rona De Mille. Pola Baer. Kim Toomey Maugham Mellon Calley Beebe. Meryl Lee Merola Long. Tanya Hyde. Wendy Moon Como Verdi Montand. Sheree Beery Bean. Raquel Lamb. Tippi Camus Wynne Tyler Thieu. Carrie Bean Cruise. Sandy Mendel Czerny. Gilda Lilly. Wanda Hughes Kissinger Aue. Allison Wonder Land. And Bea Vee Dees. We should like to remind you of two things: First, I. M. Pei rhymes with I. M. Day, doncha know; second, if Gloria Steinem married John Mundy, she'd be Gloria Steinem. Sic transit Gloria Mundy. Hoping you the same.

First Prizes of two-year subscriptions to "New York" to:

If Loni Anderson married John Phillip Law, she'd be L. A. Law.

Shirley L. Weinstein, Binghamton, N.Y.
also prize to: Sandy Steinberg, Teaneck, N.J.

If Shirley MacLaine married Mayor Willie Goode, Eliot Ness, Paul Sand, Johnny Mercer, Maximilian Schell, Manuel de Falla, Lee May, Alan Alda, Dennis Day, Josef Sommer, Regge Life, Learned Hand, George Orwell, Lawrence Durrell, Fred Lynn, Joey Dee, Gordie Howe, Dwayne Sutter, Jack Lord, Jamie Farr, Fred Ebb, and Raymond Burr she'd be Shirley Goode Ness Sand Mercer Schell Falla May Alda Day Sommer Life Hand Orwell Durrell Lynn Dee Howe Sutter Lord Farr Ebb Burr.

Chris Doyle, Burke, Va.
also prize to: Alexander Bernstein, N.Y.C.

If Hope Lange divorced Spike Lee to marry Rip Torn, she'd be Hope less Lee Torn.

Grace Burney, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

If Sissy Spacek married Roger Mudd, she would be Mrs. Sissy Mudd.

Andrew Silverman, Brooklyn

If Maya Angelou married Louis Nizer, Martin Sheen, Alvin Dark, Peter Lorre, John Updike, Robert Cummings, Jimmy Hoffa, then Jack Lord, she'd be Maya Nizer Sheen Dark Lorre Updike Cummings Hoffa Lord.

Miles Klein, E. Brunswick, N.J.

If Glenn Close married Romain Gary, then John Glenn, then Herbert Ross....

Val Penn, Los Angeles, Calif.;
Joseph C. Fleming, Syracuse, N.Y.

And Honorable Mention to:

If Anna Magnani married David Merrick, Garson Kanin, and Tony Perez....

Fred Silver, N.Y.C.

If Cass Elliott married Sting, Lee DeForest, and Irving Stone....

Andy Staff, Plymouth, Mass.

Why should the Duchess of York marry Joseph Heller, then Katerina Witt's papa? Just Fergie Heller Witt.

Barbara DuCharme, Brooklyn, Conn.

If Michael Learned married Helge Rode, Pieter Botha, Toots Shor....

L. M. Nessenson, Forest Hills, N.Y.;
Dale Dobbs, Norcross, Ga.

If Mary Hartman, Mary Hartman married Stanford White, Billy Conn, then Walter Terry, she'd be Mary, Mary White Conn Terry.

Elsa Rael, N.Y.C.

If Una Merkel married Jimmy Hoffa, Frank Lloyd Wright, Bill Torrey, Ho Chi Minh, Bobby Seale, and Alfred Lunt while wearing a bowl of fruit on her head, she'd be Carmen Miranda.

Judith Klein, E. Brunswick, N.J.

If Happy Rockefeller married Joel Berth, Robert Day, Julius Erving, then Izzy Berlin....

Ronni Marblestone, Parsippany, N.J.

If Emma Bovary married Jim Nance, then Juan Gris....

Greg Gottlieb, McLean, Va.

If Helena Rubinstein married Matty Troy....

Mark Oromaner, N.Y.C.

If Rue McClanahan married Robert W. Service, she'd be Rue M. Service.

Scott Martinson, Wheaton, Md.

If Pola Negri married Elmer Rice, then Al Capp....

Gary Tutt, Duncanville, Tex.

If Whoopi Goldberg married Pete Cushing....

Jake Wolff, N.Y.
Richard Blander, Brookly
Katie Cangelosi, N.Y.

If Ida Lupino married Clint Walker, Lou Malle, Gabriel Fauré, and Gle Campbell....

Michael Giordano, Florence, Al

If Mae West married William H. Bonne Tommy Lasorda, Joey Dee, then Bil Ocean....

Abe Abramowitz, Bayside, N.

If Anouk Aimée married Franz Lehar, T rone Power, then Jacques Plante....

Marge Schauer, Washington, D.

If Iman married Samuel Colt, then the po Horace....

Allison Staff, Plymouth, Ma

If Didi Conn married Mr. T....

Ellen Radish, Silver Spring, M

If Eustacia Vye married Mr. Hyde, Cec Rhodes, Lee Iacocca, Rob Lowe, and Cec Rhodes again....

Pericles Crystal, Scarsdale, N.

If Perri Klass married John Cleese, then Bil Crystal....

Joshua Kreitzer, Tampa, Fl

If Priscilla Presley married Alan King, the Benjamin Duke, she'd be P. King Duke.

Louis B. Raffel, Skokie, I

If Alice B. Toklas married Jules Dassin, or of the Lever brothers, Nelson Eddy, the Roger Moore....

Gloria Wohl, Brookl

If Bea Arthur married Giuseppe Verdi, Se Irving Ives, Sam Huff, and then Fredr March....

Mark Wolfson, Spring Valley, N.

If Ilona Massey married Ernest Gann, Ogde Nash, and then Muhammad Ali....

Heidi Mueller, Arlington, V

If Raisa Gorbachev married Rubé Blades....

Roy Nemerson, N.Y.

If Colleen Dewhurst married Malcolm Laurence Tisch, then John Hughes....

Iris H. Green, Farmingdale, N.

If Quinn Cummings married Micha Faraday....

Karen Bracey, Burke, V

If Demi Moore married Bruce Jenner, John Ray, then Wallace Shawn....

Jacob Jesse, N.Y.
Robert Chovnick, Bayside, N.
F. Schan, Brookl

If Hedda Hopper married James Moffat, Jo Dee, then Joe Pass....

Scott Porter, Madison, N

If Yma Sumac married Nick Nolte, th George M. Cohan....

Rosemarie Williamson, Neptune, N
June Taubman, N.Y.

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If Koo Stark married H. (or R.) Block, and then Jessica Hahn's father....
David G. McAneney, Newtown Square, Pa.

If Bea Arthur married Alan Alda, Fu Manchu, then Vincent Canby....
Paul Wolfe, N.Y.C.

If Carrie Fisher married Frank Cashin, she'd be listed in the directory as Cashin, Carrie.
Wayne M. Ozzi, Staten Island, N.Y.

If Theda Bara married Kevin Kline, Learned Hand, Gene Fowler, Clarence Day, Jules Romains, and André Marie-Ampère....
Clarita Mrena, Chevy Chase, Md.

If Lauren Bacall married Al Oerta....
Bonnie Hansen, Havelock, N.C.;
Ben Gottlieb, McLean, Va.

If Sue Lyon married Jack Paar, divorced and married Pierre Deux, then remarried Paar....
Ted Mayer, Miami, Fla.

If Ann Blyth married Louis Nye, Benjamin Rush, Jean-Baptiste Lully, and Birch Bayh....
Louise Jackson, Fall River, Mass.

If Maura Jacobson married Brian Dennehy, Bunny Berigan, then Jamie Farr....
Debbie Bennett, N.Y.C.

If Anne Francis married Lorne Greene, then Clark Gable, she'd be Anne F. Greene, Gable's....
P. Patrella, N.Y.C.

If Holly Hunter married Muhammad Ali, Phil Ochs, Philip Ahn, then Leonard Frey....
Douglas Braverman, Southfield, Mich.

If Farrah Fawcett married Erich Fromm, Joey Dee, John Madden, and Charles Kuralt....
Cathy Staff, Plymouth, Mass.

If Ernestine Schlant married Raul Julia, Joel Gallo, Gary Hart, Mr. T., Raymond Burr, Mohandas Gandhi, then John Wayne....
Joel Darrow, White Plains, N.Y.

If Maia Getz married, divorced, and remarried Yo-Yo Ma, then married James Dunn and Ptolemy, she'd be Maia Ma Ma Dunn Ptolemy.
Tony Reeder, Silver Spring, Md.

If Carmel Quinn married John Candy....
Jill Martinson, Wheaton, Md.

If Elizabeth Taylor married Nicky Hilton, Michael Wilding, Mike Todd, Eddie Fisher, Richard Burton, Richard Burton, John Warner, and Gerald Berkowitz, she'd be most welcome.
Gerald Berkowitz, DeKalb, Ill.;
Eddie Steinberg, Teaneck, N.J.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 620, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by May 13. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the June 13 issue. Out-of-town postmarks are given three days' grace. ■

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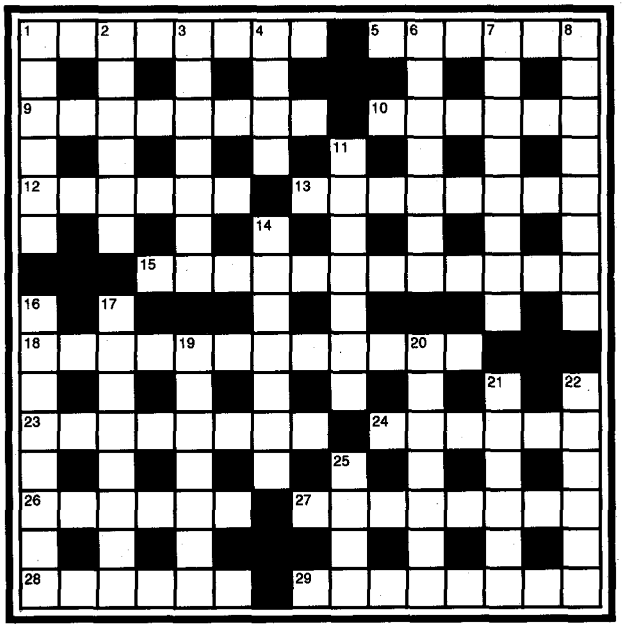
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Getting impassioned with a politician can be dangerous! (8)
5 Arranges music for records. (6)
9 To create a stir, try imaginative workmanship. (8)
10 From September berries form the main food of a North African. (6)
12 Not *in position* for spending. (6)
13 Gun-dog carrying a duck or other aquatic creature. (3-5)
15 Erudite people, writers! (3, 2,7)
18 Noted all past blunders in one’s lifetime. (8, 4)
23 Ships’ officers going round and obtaining orders. (8)
24 The baboon has the same open-mouthed stare. (3-3)
26 A number wanting a drink is pointless. (6)
27 Row about doctor backing social worker—ruling called for. (8)
28 Consider fish when in the red. (6)
29 Left always with time to make purchase. (8)



DOWN

1 Continue to signal for a bottle. (6)
2 Wheel of gold returned to art gallery. (6)
3 A complaint possibly sees aid given. (7)
4 Many an ancient vessel makes an impression. (4)
6 The brave guy confined to bed will get a cigar. (7)
7 He’ll prove to be wrong about farm produce. (8)
8 The new purser is a wonder! (8)
11 Practical approach when one’s entering a country. (7)
14 Provided for a fellow leftist. (7
16 To keep a check on careless talk? (3-5)
17 Boards setting a proposal before most important man. (8
19 Double-dealer offering characteristic alternative. (7)
20 Written notice—a bad bloomer (7)
21 A prisoner *gets taken in* by a well-qualified person in Spain. (6)
22 Look over an article and feel furious. (6)
25 Affection that means nothing. (4)

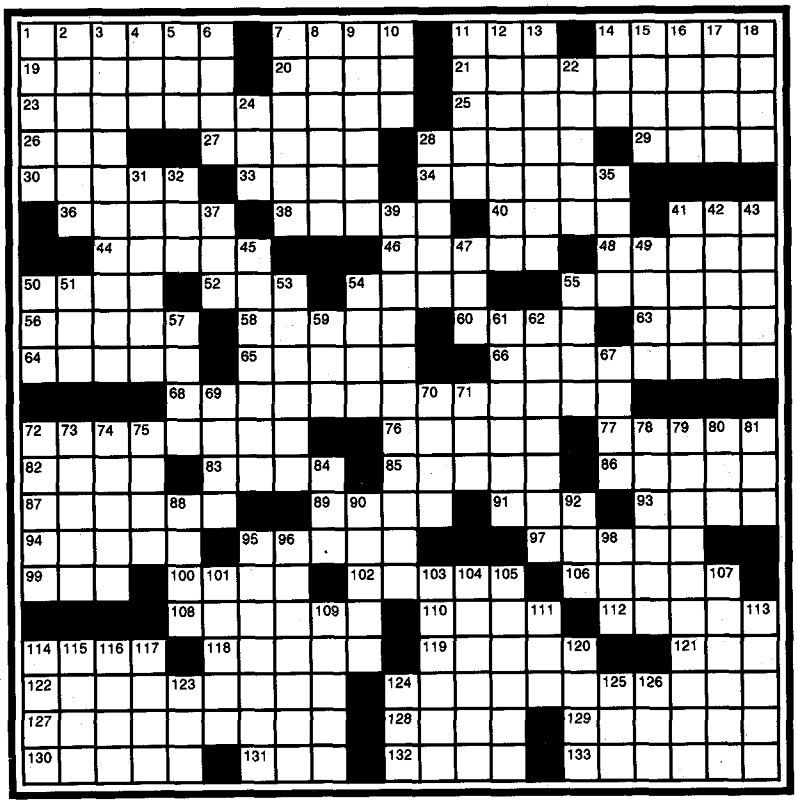
‘POSSIBLE MOMS’: ‘CUE’ CROSSWORD·BY MAURA B. JACOBSON

ACROSS

1 Lupin of whodunits
7 Retained
11 Suitable
14 Laureate’s works
19 Gauchos’ lariats
20 Chartres’s river
21 William’s indebted mom?
23 Isaac’s diva *mom*?
25 Zubin’s cartoonist mom?
26 Bygone bird
27 Coastal eagles
28 Appraise ore
29 Dripping wet
30 Gray-faced
33 Canterbury’s county
34 Shades of tan
36 Register
38 Mrs. Arrowsmith
40 Weskit
41 Scrooge’s put-down
44 Rescind
46 Yellow pigment
48 —— cologne
50 “Star Wars” knights
52 USO patrons
54 Stinging insect
55 Guitarist Segovia
56 Desert prince
58 There!: Fr.
60 Satirist Mort
63 Gremlins
64 Anatomical sac
65 Cottoned to
66 Nahum’s willful mom?
68 Carry’s daydreaming mom?
72 Loretta’s mawkish mom?
76 Indivisible unit
77 Moore’s TV boss
82 “Judith” composer
83 Big sizes: abbr.
85 Japanese porcelain
86 Crystal-lined rock
87 City of Italia
89 Doing nothing
91 —— Na Na
93 Field yield
94 Covert comment
95 Cause distaste in
97 Hatred
99 Coterie
100 Bronx and Edom endings
102 Part of l.c.d.
106 Buzz off!
108 “—— Luck” (1985 Disney film)
110 Bacon residue
112 Spartan slave
114 Hydrant attachment
118 Standing straight
119 “Is that ——?”
121 V-mail destination
122 Ulysses’s foreign-born mom?
124 Bonnie’s improving mom?
127 Vincent’s bargain-hunting mom?
128 Attitudinize
129 Snarled state
130 Is overfond
131 Clear profit
132 Villa d’——
133 Marseillaise, e.g.

DOWN

1 Scent
2 Rest
3 Ralph’s singing mom?
4 Greek letter
5 Yeah’s opposite
6 To be, to Caesar
7 Fido’s residence
8 Oona’s father
9 Very fast tempo
10 Kin of tri-
11 Demean
12 Thoughtful
13 Scarlet bird
14 Toy dog, for short
15 Olive genus
16 Old English letters
17 “Get —— the Church on Time”
18 Whip sound
22 Gabby or Helen
24 Rub the wrong way
28 Manila hemp
31 Pyle and Kovacs
32 —— sequitur
35 Tommy’s gun
37 Haul
39 Agnes’s ordinary mom
41 Neighbor of Laos
42 Dexterous
43 Wiesbaden’s state
45 Huey’s very old mom?
47 Alts.
49 Mine entrance
50 Stuart of the Confederacy
51 Ostrich look-alike
53 Well-groomed
54 Kind of plaid
55 In addition
57 Symbol of thinnes
59 Dwight, familiarly
61 Petal extracts
62 Don’s Swiss mom
67 Stumbling block
69 Molar: prefix
70 Alaskan city
71 Get —— for effor
72 Half of Cass Elliot group
73 Crop up
74 Lacking illumination
75 Like a doornail
78 Batten down
79 Janet’s routinized mom?
80 Tokyo, formerly
81 GOP member
84 Use a straw
88 Singer Sedaka
90 Pottery city of Holland
92 Classifieds
95 Prepare for a different job
96 Intrinsic nature
98 Start of J.F.K.’s Berlin statement
101 “—— is human . .
103 Cottonwood trees
104 Of minimal risk
105 Eire port
107 Splotch
109 Eightsome
111 Start of the 7th C
113 Tribal emblem
114 Clutched
115 Melville novel
116 Struck
117 Loosen
120 Informal farewell
123 Certain M.D.’s
124 Zoo swinger
125 Was a candidate
126 Kelep



Solutions to last week’s puzzles appear on pag

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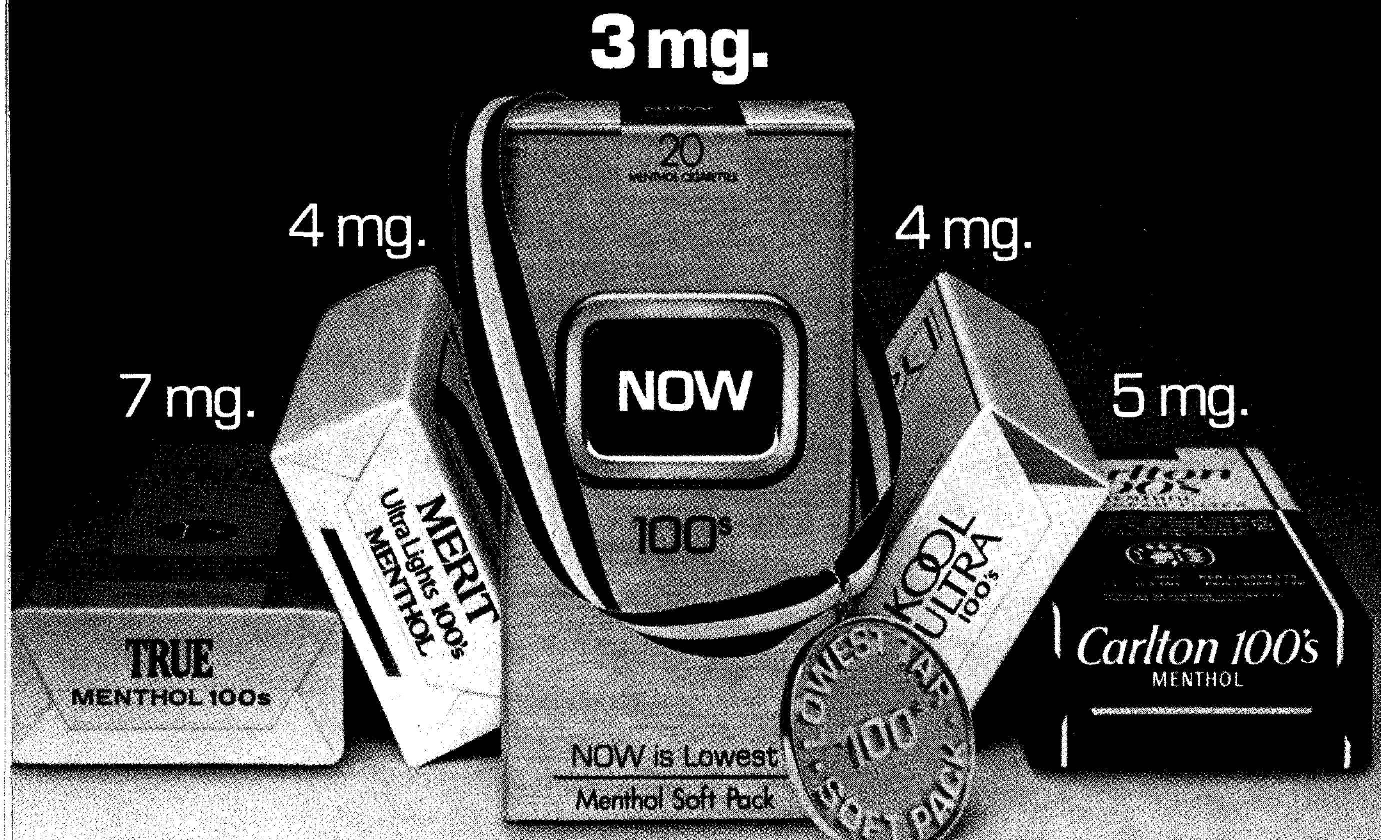
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NEW CAMRY V6 POWER.

PASSES ALL EXPECTATIONS.

The new Toyota Camry V6 will blur recent memories of ordinary sedans . . . especially if they're in the right-hand lane. A 25% boost in horsepower speeds up the process of putting fun behind four doors . . . putting traffic, hills and miles behind you. Down the road, you'll find Camry's resale value* as impressive as its power.

You might expect such good fortune to cost a small one, yet it's the *lowest-priced V6 import car* going.** And it arrives with all the reliability, comfort and sleekness you'd expect from a car bearing the Camry name—it just arrives more swiftly these days.

Camry Deluxe V6 Sedan. Not just some passing fancy.

Get More From Life . . . Buckle Up!

*The 1986 Toyota Camry 4-Door Deluxe Sedan retained 95.6% of its value, based on retail values listed in the March-April, 1988 *Kelley Blue Book Auto Market Report* for used car values, Western Edition. Actual resale value may vary, depending on optional equipment, geographic location, condition of vehicle and mileage.

**Based on manufacturers' suggested retail prices, *Kelley Blue Book New Car Price Manual*, 4th Edition, 1988.

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TOYOTA QUALITY
WHO COULD ASK FOR ANYTHING MORE!